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LAEMMLE ANNIVERSARY NUMBER

Moving Picture WORLD

Vol. 66, No. 5 February 2, 1924 PRICE 25 CEN

GLORIA GLORIA GLORIA

SWANSON

IN THE

MONEY—MONEY—MONEY

Picture of the Year

"The Humming Bird"

A Paramount Picture

A Sidney Olcott Production

Screen play by Forrest Halsey. From the play by Maude Fulton.

FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

You can't get away from it

"The Law Forbids"

A box-office Title!
A Great Cast!
100% Audience Appeal!

The remarkable cast includes
BABY PEGGY, ROBERT ELLIS, ELINOR FAIRE, JOE DOWLING, HAYDEN STEVENSON, WILLIAM WELSH, WINIFRED BRYSON, BOBBY BOWES, WILLIAM E. LAWRENCE, EVA THATCHER..

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE
PRESENTED BY CARL LAEMMLE...

She steals the hearts of the public and steals into the purses of your patrons!

Metro presents

VIOLA DANA

in

The Heart Bandit

With

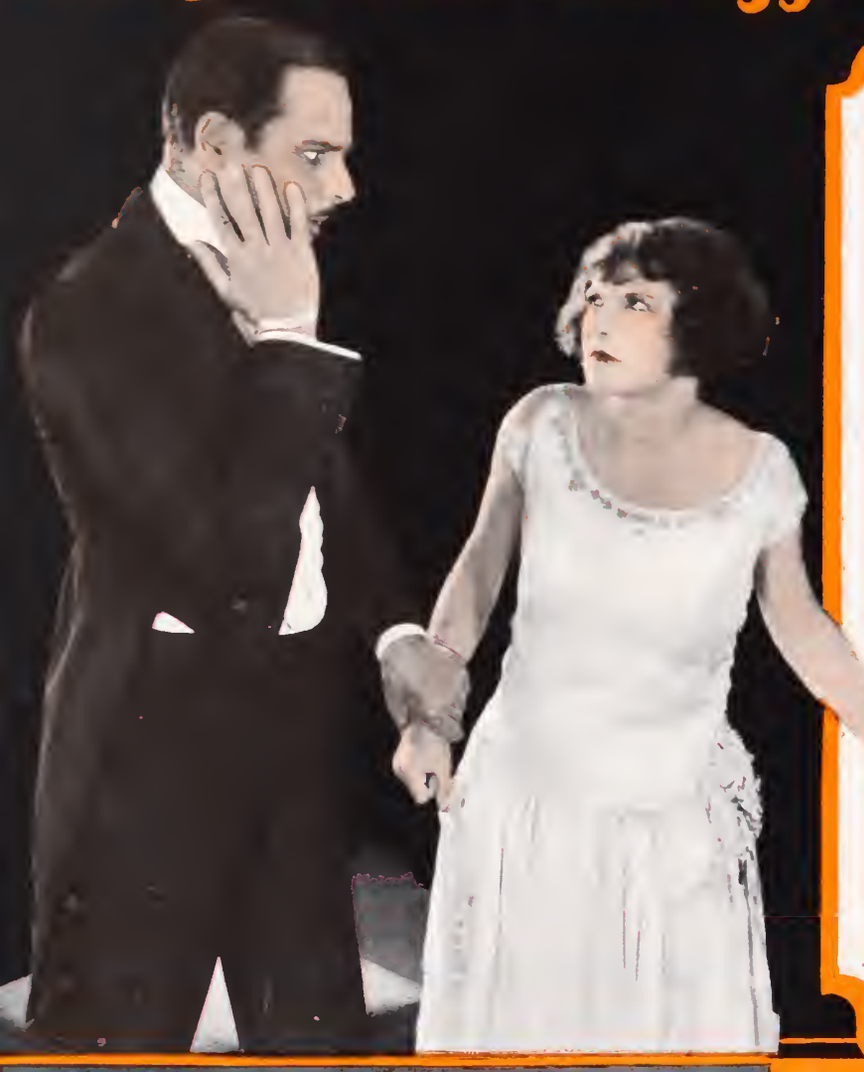
Milton Sills

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir. William Jury, - Managing Director.

A Metro Picture

REG U.S. PAT OFF

"Burglars and bootleggers in this crook comedy



"Everybody Likes Dana"

That is what Manager Gray of Union Hall Theatre, Searsport, Me., and what every other big and small town exhibitor says of "THE HEART BANDIT" star.

It's the Same Story Everywhere

"*VIOLA* is O. K. every time."
—Lyric Theatre, Harvard, Neb.

"*VIOLA* is putting my weak night across in great shape."
—H. G. Selk, Selk Theatre, Scotia, Neb

"Dana good box office star."
—George Rea, Colonial Theatre, Washington, O.

"*VIOLA* popular with my people."
—G. M. Yeston, Ioka Theatre, Exeter, N.H.

"My patrons—all classes, old and young—like her, and so do I."
—W. H. Brenner, Cozy Theatre, Winchester, Ind.

DANA is the exhibitor's best card, because she is an all-the-year-round star who *repeats every time* — and "THE HEART BANDIT" has a box office kick that backs every other repeator off the map.

VIOLA DANA in

With a Notable

MILTO

WALLACE

MAC DONALD

Direct

OSCAR

Adaptation and Continuity

by

TOM J. HOPKINS

A Metro Picture

...a girl Raffles who beat the buccaneers of Wall Street

"Come Across"— Your Patrons Will!

When "THE HEART BANDIT" holds up traffic in front of your theatre, it won't say "Hands up" but "Stand up!" to your patrons—and man, *they'll stand!*

Because *VIOLA DANA* never made a picture like this one — that's got every other crook picture of the season skinned a mile. Fast, exciting zippy melodrama—and a new, different role for the star.

VIOLA as a darling of the underworld, a crook with the face of an angel, but when she has a gat in her hand—oh, boy, you never saw such thrills! From the first moment when there is a hold-up of rum runners on the Albany road, until *VIOLA* has cracked safes and cracked hearts and beat the Wall Street wolves at their own game, "THE HEART BANDIT" is one punch after another. Comedy, you bet! — the typical *DANA* kind. Everything that will register a count of ten with your audiences.

Milton Sills, who heads the supporting cast, has a box office "draw" of his own. You've got every selling point you could wish for with "THE HEART BANDIT."

...e HEART BANDIT

...ast Including

...SILLS

BERTRAM GRASSBY

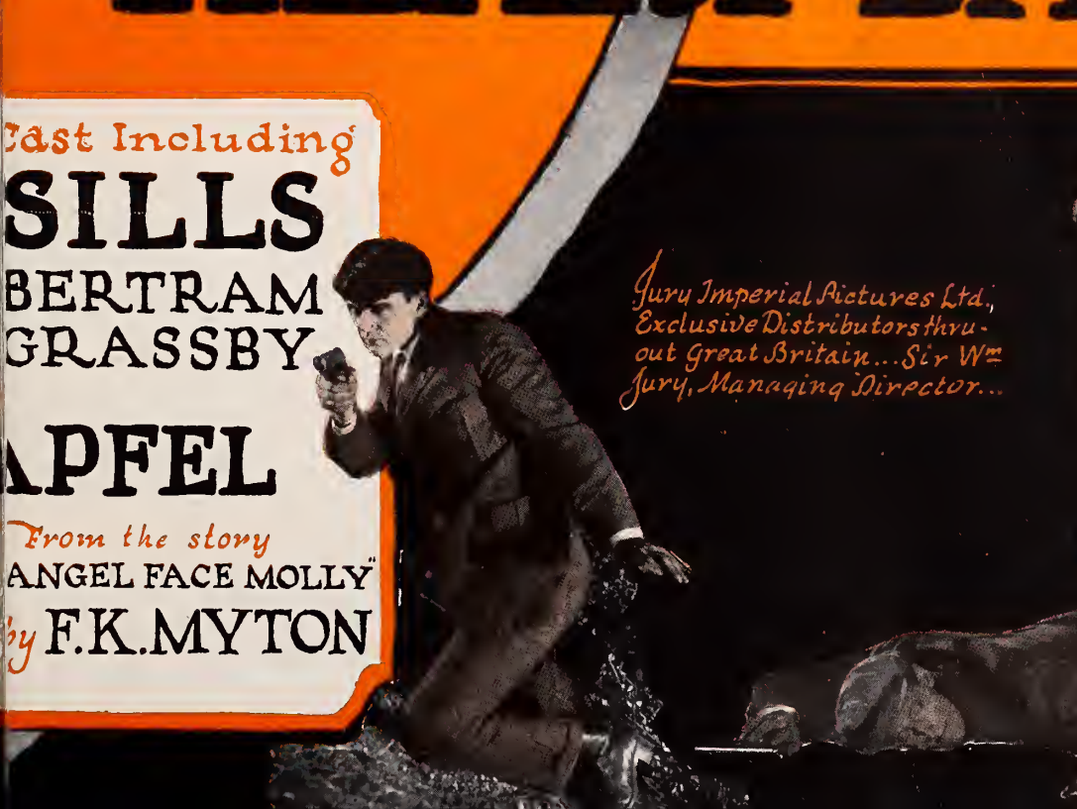
...APFEL

From the story

"ANGEL FACE MOLLY"

by F.K.MYTON

Jury Imperial Pictures Ltd., Exclusive Distributors thru-out Great Britain... Sir Wm Jury, Managing Director...



A Metro Picture

REG U.S. PAT. OFF.

Every Exhibitor Says It!
"Best I have ever shown"—

Says Manager Thatcher, Gem Theatre, Somerset, Kentucky of

VIOLA DANA

in

From the story "To Whom It May Concern" by RITA WEIMAN
Scenario by REX TAYLOR
Directed by OSCAR APFEL

The Social Code

"Ranks high in box office value. Easy to exploit"—
Exhibitor's Trade Review

In Search of a Thrill

From the story "The Spirit of the Road" by KATE JORDAN
Adaptation and Continuity by BASIL DICKEY
Directed by OSCAR APFEL

"Should do well anywhere. Wide audience appeal"— Motion Picture News

Rouged Lips

From the story "UPSTAGE" by Rita Weiman

with **Tom Moore**

Adaptation and Continuity by Thomas J. Hopkins

Directed by Harold Shaw

Educational Pictures
"THE SPICE OF THE PROGRAM"

From One Issue of
52
Motion Picture News

Opinions on Current Short Subjects

"Over the Fence"
(Educational—Two Reels)

THIS Juvenile Comedy will carry your audience back to boyhood days and is good for continuous laughter from any variety of audience. There are no slack moments and the "gang" is on its tip toes every minute under the able direction of Earl Montgomery. These are truly clever kids. The comedy is well mounted and tells the story of the boy who was taken away from his home to visit his society aunt in a highly cultured neighborhood. The gang joins him there where they find him among the youngsters of the elite. And what the proletariat did to the aristocracy would put the French Revolution to shame. They were ably aided by a Boston Terrier who carried mud around promiscuously. And then the Aunt was glad to send the boy visitor home. Her little nephew was happy to go back and start another new comedy with his gang, which will have to go some if it beats this one.—TOMHAM

"Exit Caesar"
(Educational—Two Reels)

WHEN an ex-manager of a show steps off a train in a small town with a charming toe-dancer he proceeds to try and bilk the "Hick" of their "cale." It appears that in this Mermaid Comedy that the natives were in the throes of rehearsals for a Home Talent performance when the two visitors "hit the burg." Plenty of comedy is injected when the various "rubes" are shown practicing songs and dances and the brisk action arrives when, after a series of ludicrous incidents on the stage the villian tries to hold up the entire audience at the point of a pistol. There are the regular chases and rough comedy with daring riding by a cowboy, that provide thrills as well as almost continuous laughs, and in the end the hero defeats the villian who is tar and feathered while the native wins the toe dancer. One of the quiet but most amusing parts of this comedy is the human nature displayed when the villain hoaxes with fake diamonds the citizens who are searching for the real diamond supposed to be lost and of which there was a reward offered. A real comedy up to the Mermaid standard.—TOMHAM.

"My Friend"
Educational—Two Reels

LLOYD HAMILTON was never funnier than in this two-reeler. Its best recommendation is that it made a crowd of unbiased critics shout its laughter in a projection room. In its early stages the picture coaxes laughs. As it develops it defies you to keep from laughing.

Hamilton in search of a job runs across a former buddy whose life he had saved in the war. He is invited to the latter's birthday party and his escapades at the function of society's elite are ludicrous and laughable in the extreme.

But funniest of all is his flight in the flivver accompanied by every canine in the neighborhood. One of the most persistent of the hounds chews his way in through the top of the car as the rain starts falling in torrents. The deluge continues until the occupants are flooded into the already flooded streets. There are more laughs in this one than in any two-reeler seen in a long time.—CHESTER J. SMITH

"Home Again"
(Educational—One Reel)

"OLD BLACK JOE" and "Annie Rooney" are the principal songs in this "community-singing" reel with "Home Sweet Home" as in finale. Every audience should join in the singing of these old-time favorities with gusto as the sub-titles are there to encourage them, augmented by the orchestra. A beautiful description of just how "Home Sweet Home" came into being, was portrayed. If all of the series give as much promise as this one, the Sing Them Again series should prove regular welcome vistors to the theatres that are running them.—TOMHAM.

"Ride 'Em Cowboy"
(Educational-Christie—Two Reels)

BOBBY VERNON in the role of an auto salesman out in the wild and wooly west has a hard time getting his flivver established with the cowboys until it proves its worth in a series of heroic and humorous escapdes in which he saves the sheriff's daughter from the clutches of the vill-yun.

When the fair maiden is abducted by the band of desperadoes and secreted in the neglected cabin Bobby makes an armored car of his flivver and continuously circling the shack finally smokes out the culprits by backing it up against a rear doorway. Triumphantly he returns to the village with the maiden only to find himself in more difficulty when he is pursued by the bandit gang. However, after many humorous situations he turns over the leader of the gang to the village bastile. There is plenty of fast action in the two reels. • • • • • CHESTER J. SMITH.

"Flying Finance"
(Educational—Two Reels)

THIS Mermaid comedy moves with all the speed of the cyclone which features it and is as full of humorous situations throughout as the air is with debris. Just what havoc a healthy cyclone can accomplish is aptly demonstrated. Houses, animals and people are tossed about with reckless abandon and comedy situations follow each other so closely that it is just one laugh from start to finish.

There is no need for any more story than is provided. When that cyclone starts blowing up no other plot or action is necessary. It's a knockout that can't miss.—CHESTER J. SMITH

"Film Foolish"
(Educational—One Reel)

AN assistant property man at a movie studio is how the comedian manages to break into the movies and his mistakes cause trouble enough in that particular studio to furnish two reels although all the action has been achieved in a single reel. Even when they throw him off a three-story building supposing him to be a dummy, it does not phase him. He breaks in on dramatic scenes that are being staged and turns them into riotous comedy. And he never stops, just breaks into one thing after another and turns tears into laughter. This is of the so-called rough comedy type but not a hint of vulgarity. It's just lively and furious and will assuredly entertain anywhere.—TOMHAM

"The Bee"
(Educational—One Reel)

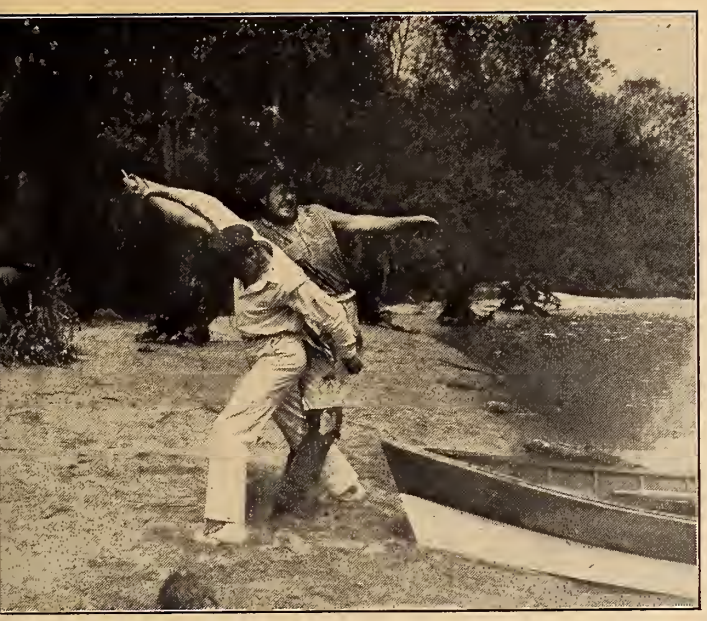
BEING the second one of the new series of "The Secrets Of Life" produced by Principal Pictures and photographed by Louis H Tolhurst, inventor of the microscopic process. If a novelty is needed on any bill anywhere, here it is. It is highly instructive and the interest in these remarkable pictures should be intense. The magnifying process reveals every move of the busy bee and shows how, in their happy world, only the women work. An all-around entertaining picture that should attract a class of people to the theatres who seldom attend. And it will register just as heavily with the regular movie fans.—TOMHAM

EDUCATIONAL
FILM EXCHANGES, Inc.
E W Hammons
President

KING VIDOR'S

Wild Or

THE box-office of the California Theatre backed up these critics when they wrote their opinions of "Wild Oranges." Edwin Schallert of the Times said: "Superlatives will be needed to describe the show; it's one of the real novelties of the season." The Record said: "Exceedingly well done by King Vidor—pictured with absorbing consistency." The Herald said: The fight scene is simply the best ever. It has never been excelled." The Illustrated News said: "Beautifully transferred to the screen." The Express said: "Something different. Certain to rivet one's attention to the screen." AND WE SAY: "BOOK IT BEFORE YOUR COMPETITOR GETS IT!"



Quick action saves the stranger's life

Through the blinding storm to safety

anges

means

By JOSEPH HERGESHEIMER

With FRANK MAYO, VIRGINIA VALLI, FORD STERLING

Directed by KING VIDOR

JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

Goldwyn-Cosmopolitan

Technicolor

breaks ground for

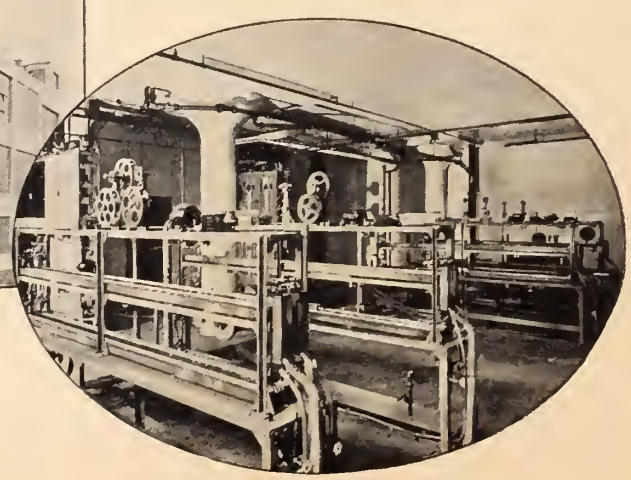
New Plant at Hollywood!

TO insure prompt delivery of rush prints Technicolor is building a new plant and California Headquarters at Hollywood.

"Done in Technicolor" has definitely arrived — it is no longer an experiment. This was proved by "Toll of the Sea," released through Metro; also by the color sequence in Cecil B. De Mille's masterpiece, "The Ten Commandments."

Watch for "The Uninvited Guest," a Williamson Production, to be released through Metro. See the marvelous sequence of undersea scenes "Done in Technicolor."

And remember, the Famous Players-Lasky's next Zane Grey picture—"Wanderer in the Wasteland," an Irvin Willat Production—will be done *entirely* in Technicolor. Photography begins at once.



Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

Now Booking!

Associated Authors
Frank Woods AA Elmer Harris
Thompson Buchanan Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"Witty, Clever, Unpadded: Provides Fine Amusement"

"Let us have more pictures like 'No More Women.' Witty, cleverly handled and unpadded, it provides fine amusement," says McElliott in the N. Y. Daily News. "If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn 'em down again. Madge Bellamy adds some comedy tricks to her real beauty."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President
A Branch Office located in every United Artists Exchange

Whitman Bennett

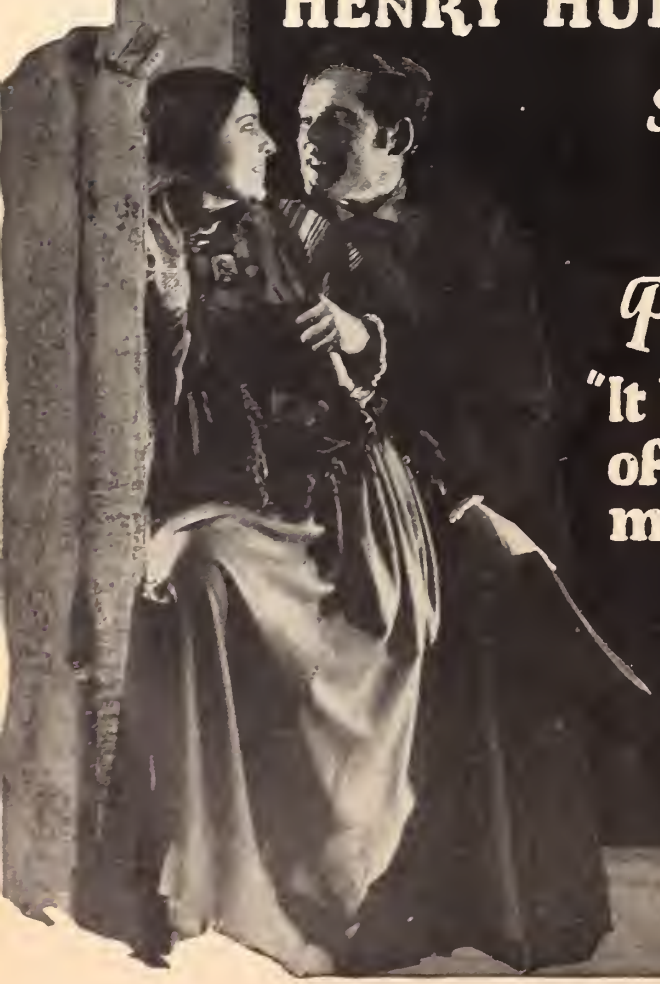
presents

"The HOOSIER SCHOOLMASTER"

The Great Mid-Western Classic
by Edward Eggleston

featuring

HENRY HULL & JANE THOMAS



Scenario by **Eve Stuyvesant**

Directed by **Oliver Sellers**

Praise for a Great Classic

"It brought many characters of the book back in vivid memory"

Mary Garrett Hay, *Vice Pres.*
THE INDIANA CLUB
New York

DISTRIBUTED BY
HODKINSON

~destined to set new records for your box office

Regal Pictures, Inc.
presents

LOVE'S WHIRLPOOL

with

James Kirkwood, Lila Lee and Madge Bellamy

Story by Martha Lord

Adapted by Elliott Clawson and Bruce Mitchell

Directed by Bruce Mitchell

Distributed by

HODKINSON

The whole world will hail this magnificent picture —

"The LULLABY"

Chester Bennett's Super Production Presenting JANE NOVAK in Her Greatest Work

FILM BOOKING OFFICES of America, Inc., takes pleasure in announcing Chester Bennett's super special production as the greatest motion picture that F. B. O. has handled since the inception of this Company.

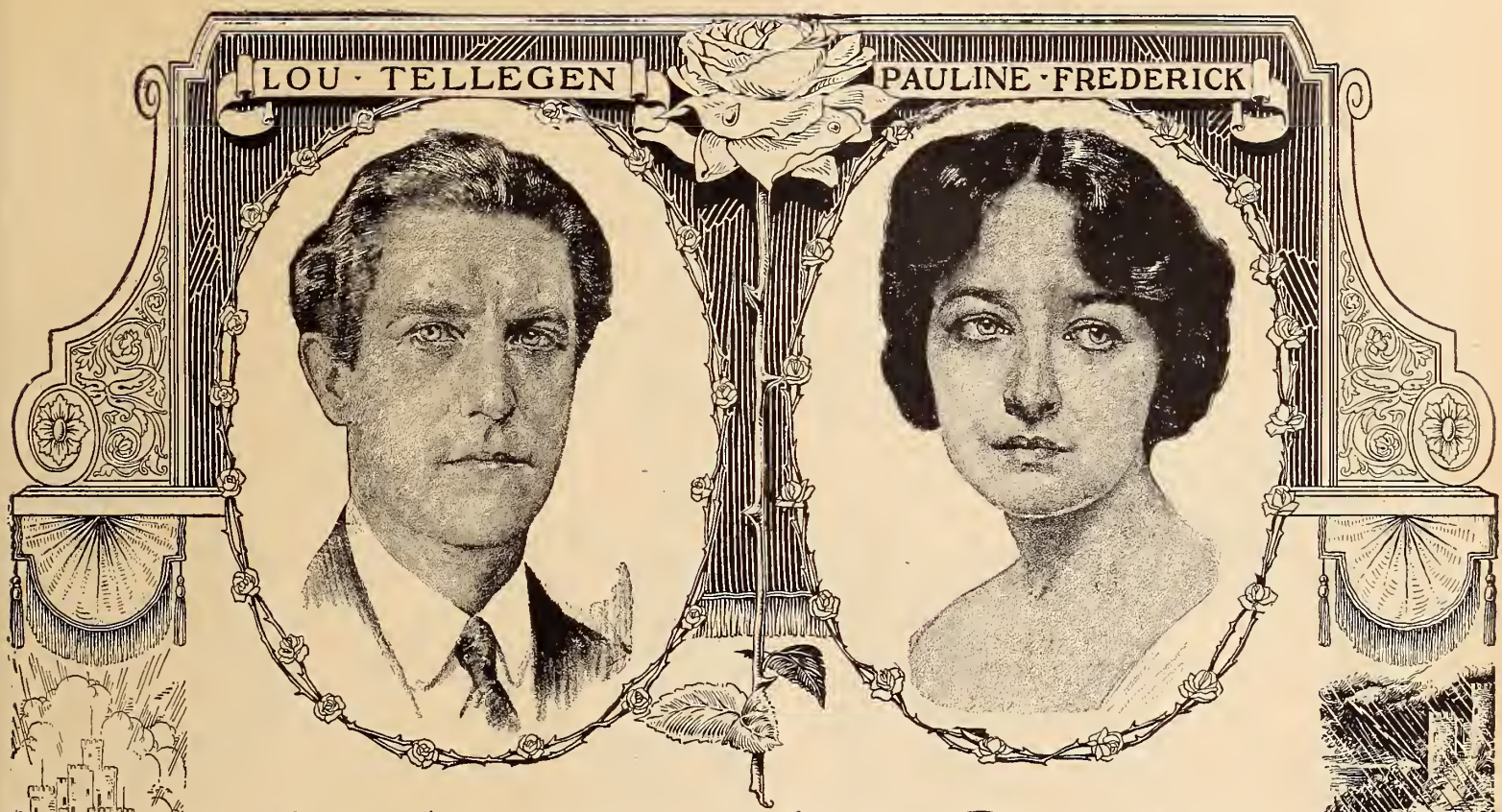
Prints of "THE LULLABY" are now in the hands of all F. B. O. Exchanges.

Private screenings are suggested to all First Run Theatres so that a perfect appreciation of this subject may be had and so that all may see why "THE LULLABY" will be classed among the first five outstanding motion picture productions for the entire year of 1924.

FILM BOOKING OFFICES of AMERICA, Inc.

723 Seventh Avenue, New York City

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D'ARBLAY STREET, WARDOUR STREET, LONDON, W. 1, ENGLAND



Let Not Man Put Asunder

From the famous novel by Basil King

Shall Man-Made Laws Defy Divine Command?

Woman's Eternal Question!

The Divorced Husband Said:

"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

?

Man's Age-Old Problem!

The Divorced Wife Who Wed Again Said:

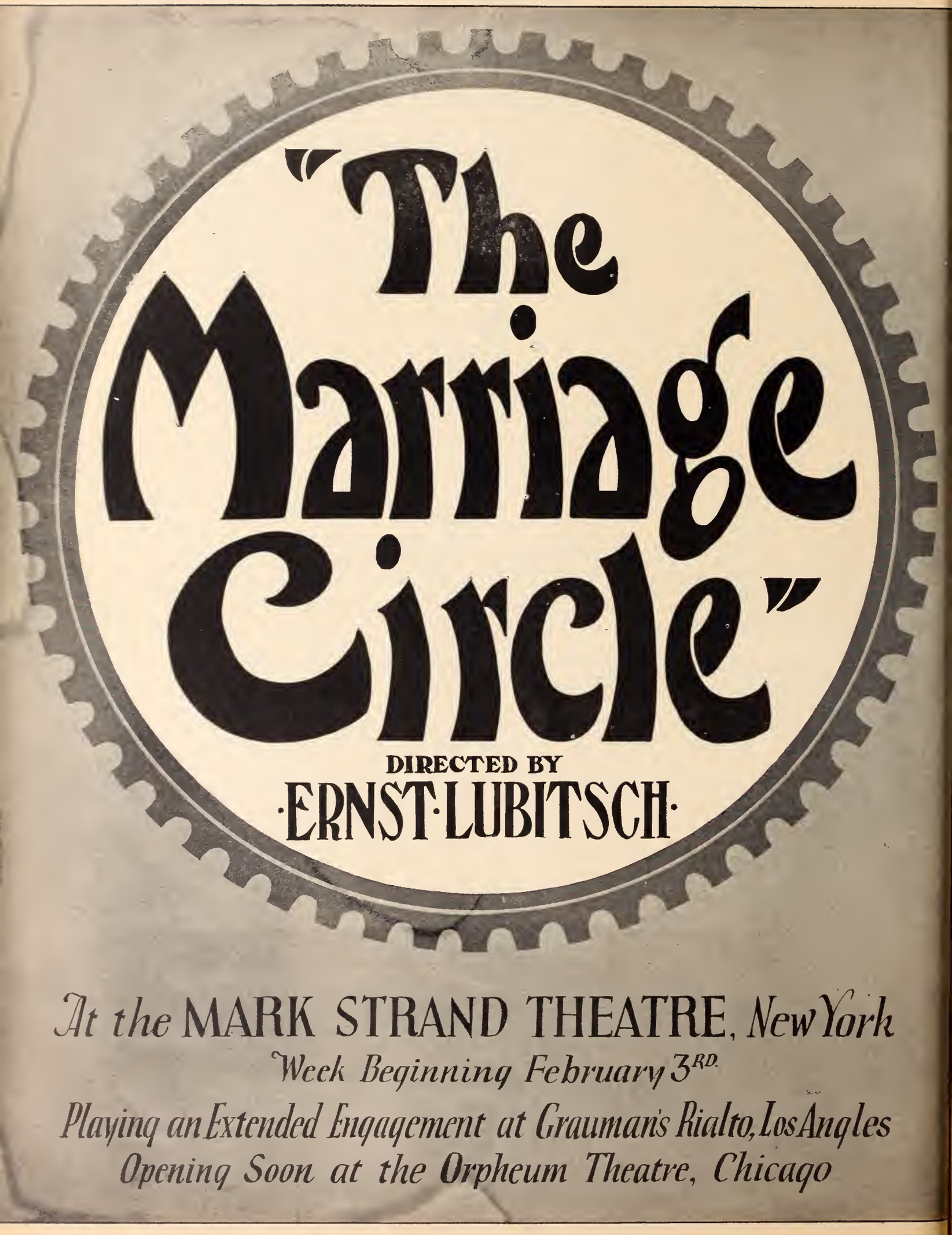
"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

A Powerful Theme! A Mighty Picture!

J · Stuart · Blackton · Production

VITAGRAPH

ALBERT E. SMITH PRESIDENT


"The Marriage Circle"
DIRECTED BY
·ERNST·LUBITSCH·
At the MARK STRAND THEATRE, New York
Week Beginning February 3RD.
Playing an Extended Engagement at Grauman's Rialto, Los Angles
Opening Soon at the Orpheum Theatre, Chicago

WARNER BROS.
Classics of the Screen

A startling story of "good-fellow" wives and a husband or two--- a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted
by a Stellar
Cast of Screen Stars:-

Florence Vidor
Monte Blue - Marie Prevost
Adolphe Menjou - Harry Myers
Creighton Hale
and
Others

"The Cogs of Life Turneth"

Sensational in Theme—and Sure-fire in its Audience Appeal

AN
ERNST LUBITSCH
PRODUCTION

ADAPTED
by
Paul Bern

From the play by Lothair Schmidt

INSURE

WITH A REAL TWO REEL

Al Christie Plus

A MASTER COMEDY PRODUCER

Many's the showman who has written an insurance policy on his show when he booked an Al Christie Comedy.

These short features have always been leaders in the comedy field.

Al Christie's name on a comedy is your guarantee of an attraction that will entertain the whole family.

It is the best show insurance you can buy.

Christie Comedies

YOUR SHOW

COMEDY ATTRACTION

Bobby Vernon

A CONSISTENT TWO-REEL STAR

Bobby Vernon is one of the very few recognized stars in two-reel comedies whose pictures are consistently good.

Regardless of its length and regardless of the feature which it accompanies, his newest comedy, "Ride 'Em Cowboy," will be the feature of many shows.

All his comedies are produced by Christie--which means the class of the two-reel field.

Educational Pictures

"THE SPICE OF THE PROGRAM"

50

SOL LESSER PRESENTS

Harold Bell Wright's

POWERFUL NOVEL. ONE OF THE WORLD'S BEST SELLERS

"WHEN A MAN'S A MAN"

PRINCIPAL PICTURES PRODUCED BY SOL LESSER . . . . . CORPORATION PRESIDENT

WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER

DIRECTED BY . . . . . EDWARD F. CLINE

A First National Attraction

An immediate playdate

,000,000 people—

A whole nation in itself—will respond to this name in your lights.

HAROLD BELL WRIGHT

YOU know from experience what well-made pictures, adapted from popular books have done at the box office.

YOU know what a valuable advertising feature a great author's name is to your box office.

YOU Know Then what it means to have millions of people familiar with the product you book.

THINK what it means to have Millions—FIFTY of them—enthusiastic about the picture you will show.

There is the situation that exists for the exhibitors who book "When A Man's A Man."

There are 50,000,000 faithful followers of Harold Bell Wright's books—50,000,000 already sold—ticket buyers just waiting for you to advertise the date you are to play this picture.

eans an immediate profit!

Standing room only

Photograph Taken by The DAILY NEWS at 10.30 P. M.

What the critics said:

N. Y. JOURNAL: "An unusually vivid, beautiful and thrilling production."

EVENING WORLD: "Will stand comparison with some of the biggest pictures yet made."

N. Y. WORLD: "—a cinema of haunting beauty and rich design."

N. Y. TRIBUNE: "We do not know how long it took to make it or how much it cost, but it certainly was worth it."

N. Y. TIMES: "A gripping story framed in wonderful and beautiful scenes."

N. Y. AMERICAN: "A rarely beautiful picture and one everyone should see."

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice production

"The ETERNAL CITY"

with

Lionel Barrymore, Barbara LaMarr, Bert Lytell, Richard Bennett, Montague Love and a cast of 20,000 others

Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE

HIT NO. 8

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

FIRST NATIONAL PICTURES

It pulls big everywhere

A First National Picture

for 10 hours!

Get the big money-meaning of such business .. a continual packed house from 2.20 P.M. until 10.30 P.M.. could anything be prettier from a box-office standpoint?

That is just what happened at the opening of this great picture at the STRAND THEATRE, New York.

At 2 o'clock they stopped selling tickets; at 4 o'clock they closed the windows again; at 6 o'clock the line stretched down the block; at 7 o'clock the police reserves were called; at 9:30 the line doubled and at 10:15 the Fire Department stopped the sale of tickets and upwards of 2,000 people were forced to leave the line.

That's box-office strength for you!

Photograph Taken by the DAILY NEWS at 10.30 P. M.

and pleases as it pulls!

A First National Picture

FIRST NATIONAL PICTURES

"PAINTED PEOPLE"

Tells the story of two ambitious youngsters who refused to accept the principle of living as laid down by their father, namely: "Once a roughneck—always a roughneck."

So they step out and bust right into society, their only adviser being a book on "American Etiquette and Rules of Politeness" of 1882. Can't you imagine what happened when they appeared at a ball of the 1924—"Flaming Youth" type?

There was a riot. Here is indeed a very different picture.

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR, RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY, MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

COLLEEN MOORE

"The Flaming Youth Girl" shines just as brilliantly in this entirely different role as she did in her previous great success. She is certainly going to make good on her pledge.

FIRST NATIONAL PICTURES

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Carl Laemmle Month

February, 1924

¶ There is happy coincidence in the fact that Moving Picture World is nearing the end of its seventeenth year as Carl Laemmle also celebrates his seventeenth motion picture anniversary.

Those seventeen years span a vital chapter in the story of this industry. The part that Carl Laemmle has played in the events of that chapter is well evidenced by the industry-wide participation in his anniversary celebration.

There have been many "Months" in this industry's history to carry a label of their own. But never before a "Month" that deserved so much from all branches of film life.

As its own humble contribution to the events of the month Moving Picture World presents the special features of this issue.

To Carl Laemmle, the kindly, human, lovable MAN; to Carl Laemmle the captain of industry—

Congratulations!

Robert E. Welsh

An Industry
Honors
Him * * *

He Sought His Opportunity And Made His Opportunities

Carl Laemmle

(An editorial reprinted from the January 5, 1924, issue of Moving Picture World.)

¶ Forty years ago a youth, slight of frame and retiring of personality, stepped through the gateway that spans New York's harbor. One of the thousands of hopeful faces that pass Liberty's upstretched hand every year; entering a new world deprived of the confidence born of familiarity, inspired by the courage of empire builders.

A grain of sand on the seething tide.

Carl Laemmle.

* * *

¶ It is History's favorite caprice to create our giants of achievement out of our men of small stature.

History, gazing down the corridors that have seen Napoleon, Carnegie, and a legion of other doers, adds another example of its caprice in the person of Carl Laemmle.

A boy from Laupheim carried an industry's fight for independence to the Supreme Court of the United States; took an art from the hands of the few and gave it to the many.

A boy from Laupheim grew to maturity with an industry—and of its many evils no man can trace a one to him.

A boy from Laupheim fought and struggled, won and lost with the twist of Fate's hand, never dodged an unpleasant task nor sought the easiest—yet no man can name his enemy.

American ideals and opportunity can make no prouder boast than—
Carl Laemmle.

* * *

¶ We join with R. H. Cochrane in the belief that the celebration of February, 1924, as Carl Laemmle Month is not alone the concern of Universal or of Mr. Laemmle's associates.

We unite with Mr. Cochrane in his statement that in "The Americanization of Carl Laemmle" there is a story of epic grandeur.

And we echo his sentiment that it is an industry's privilege and its duty to doff the hat in tribute to Carl Laemmle.

There are no shadows in our recollections of Carl Laemmle; no pages in his life story that were better left uncut; no apologies to make to the country that gave him opportunity, to the industry that gave him the rewards paid to accomplishment.

He has received; he has given, in full and brimming measure.

Words that are lamely used for so many of life's shallow tasks falter and stumble before the necessity of conveying the deep, sincere, heartfelt tribute due—

Carl Laemmle.

Robert E. Welsh

The Hopeful Boy of Forty Years Ago

Universal's Stirring History The Story Of A Fighter

Independence!

A fighter's jaw.

Tight, firm-set lips.

And topping them all—a pair of eyes that gleam with the light of human kindliness.

If ever a man's countenance told the story of his life, Carl Laemmle's does; if ever a man's life told the story of his industry, Carl Laemmle's does.

The twinkling eyes tell us that Carl Laemmle's jaw is not that of the reckless fighter, right or wrong; the square-hewed jaw gives evidence that the eyes are not those of a man who will bow the head to oppression.

To Carl Laemmle this industry owes a great measure of its independence; to its independence this industry owes its life.

Each year of Carl Laemmle's life is a tribute to Carl Laemmle; each year is an inspiration to those to us who must look off into the distance to catch the faint, flickering, alluring lights of that word Success.

So we present, as Father Time has recorded them, the years of Carl Laemmle:

1867—Jan. 17—Born in the City of Laupheim, Wuerttemberg, Germany. Son of Julius Baruch and Rebekka Laemmle.

1884—Feb. 14—Landed in New York on the steamer Necker with three companions, neither of whom had more than five dollars after they had paid their passage.

1885—Entered employ of a drug store in New York; went to Chicago and got job in department store.

1886—Employed on a farm in South Dakota as field hand; salary $2.75 per day.

1887—Back to Chicago; employed by Butler Brothers.

1888—Got job as bookkeeper in wholesale jewelry firm of L. Heller & Co.

1889—Clerk in stock yards for Nelson Morris & Co.

1890—Employed by wholesale jewelry firm of Otto Young & Co., Chicago.

1893—Went to Oshkosh, Wis., as bookkeeper for Continental Clothing Co.

1897—Promoted to manager of Continental Clothing Co.

1898—Aug. 28—Married Recha, daughter of Loeb Stern.

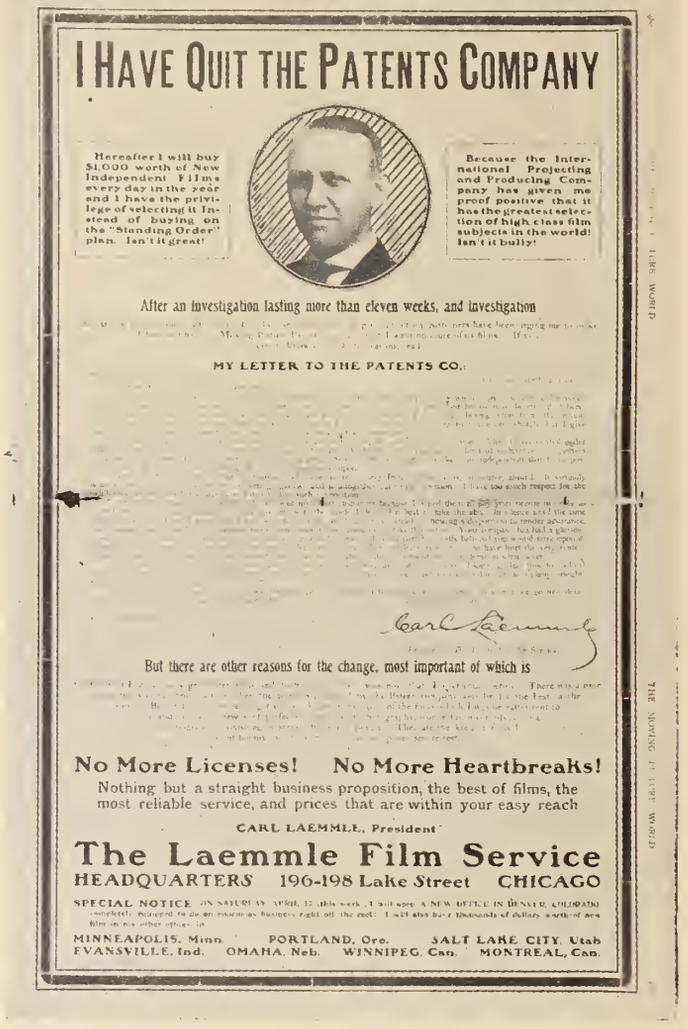
1905—Went back to Chicago. Sold interest in Continental Clothing Co. in Oshkosh and moved his family to Chicago with the intention of establishing a chain of five and ten cent stores. Became interested in moving pictures instead.

1906—Feb. 24—Opened his first theatre, the Whitefront, on Milwaukee avenue. Two months later opened second theatre. Oct. 1—Established Laemmle Film Service in Crilly Bldg., Monroe and Dearborn streets.

1907—Established exchanges in Evansville, Memphis and Omaha. In June returned for visit to Europe.

1908—Established exchanges in Minneapolis, Portland, Salt Lake City, Montreal and Winnipeg.

1909—April—Quit the Patents Company and became an independent. May 1—Established Music House of Laemmle. May—Imp Company incorporated as Yankee Films Co. June—Chose title I. M. P. by contest. June—Sailed for Europe on second trip. First Imp release, "Hiawatha," 988 feet. Oct.—Returned from four months' trip to Germany. Nov. 15—Second Imp release, "Love's Strategem," 954 feet.


I HAVE QUIT THE PATENTS COMPANY
Hereafter I will buy $1,000 worth of New Independent Films every day in the year and I have the privilege of selecting it Instead of buying on the "Standing Order" plan. Isn't it great!
Because the International Projecting and Producing Company has given me proof positive that it has the greatest selection of high class film subjects in the world! Isn't it bully!
After an investigation lasting more than eleven weeks, and investigation
MY LETTER TO THE PATENTS CO.:
But there are other reasons for the change, most important of which is
No More Licenses! No More Heartbreaks!
Nothing but a straight business proposition, the best of films, the most reliable service, and prices that are within your easy reach
CARL LAEMMLE, President
The Laemmle Film Service
HEADQUARTERS 196-198 Lake Street CHICAGO
SPECIAL NOTICE
MINNEAPOLIS, Minn. PORTLAND, Ore. SALT LAKE CITY, Utah
EVANSVILLE, Ind. OMAHA, Neb. WINNIPEG, Can. MONTREAL, Can.

1912—Fought Patents Company. May 20—Charles Baumann, Horsley, P. A. Powers, W. H. Swanson combined their interests and formed Universal Film Manufacturing Co. Offices opened at No. 1 Union Square, New York. June 10—Sales company incorporated as Universal Film Mfg. Co. July—Carl Laemmle goes to Europe; opens first American independent manufacturer's foreign office. Sept.—Universal purchases the present site of Universal City in Fernanda Valley. Oct. 1—Universal offices move to 1600 Broadway, N. Y. C. Universal announces it will increase its output to 28 reels per week. Oct. 20—Chrystal Film Company adds its output to Universal. Nov. 23—Universal releases first war pictures showing actual scenes in the Balkan War.

1914—March 1—Opening of Universal City.

1916—Universal studios and laboratory constructed at Fort Lee, N. J.

1919—April 12—Alder-Laemmle expedition sent to Borneo. Universal-Smithsonian expedition sent to Africa.

1920—March 16—Laemmle and R. H. Cochrane buy out P. A. Powers and obtain control of Universal.

1923—Universal Film Manufacturing Company becomes Universal Pictures Corporation.

1924 Finds Universal Ready For Greatest Year

Achievement!

Let's repeat it: Achievement!

That's the sum total of the years as Universal arrives at 1924; that's the prophecy of the future as Universal embarks upon 1924.

Achievement is a word with the ring of self-confidence and the staunch solidity of courage. Achievement was the keynote of the recent Universal convention at Chicago.

And that convention was a stirring spur to every member of the world-wide Universal family—a defiant, assured challenge to friendly competition.

With a production such as "The Hunchback of Notre Dame" to mark the climax of seventeen years of upward progress Carl Laemmle can meet 1924 without apology. With a picture-making schedule such as the recent convention outlined Carl Laemmle can well look forward to new laurels.

Has the Organization

It is no accident that Universal can face the future with such calm, firm assurance. Carl Laemmle has been a BUILDER. Piece by piece, wheel by wheel, spring by spring, he has constructed a machine. Parts tried and found wanting have been discarded. Others have been given opportunity for greater service. And today the machine stands ready.

There is Universal City.

The dream of a man who had no right to dream, if we are to measure by the standards that rule most of us. Hindsight makes of Universal City "just another picture plant." But the writer's memory can go back to the time when Universal City found its label in the picture mind as "Laemmle's Folly."

It takes the courage of a brave man to place a million dollars in the making of a PICTURE: it demanded the courage and faith of a seer to place a million in barren rolling acres solely that he might be READY to make the pictures that his eyes saw the future requiring.

Laemmle saw it through. Today his reward is the picture-making plant needed for Nineteen Twenty-four's plans—the plant worthy of Nineteen Twenty-four's plans.

Then there is the far-flung Universal sales organization. From the first, Carl Laemmle knew that only the four corners of the earth bounded the picture market. Universal's flag followed the sun; and the same Laemmle spirit that is felt at 1600 Broadway is there beside the banner, wherever it goes.

Five Million More for Pictures

A production program that calls for the expenditure of five million dollars more in the next twelve months than Universal has ever expended in a similar period is the announcement of the recent Universal convention.

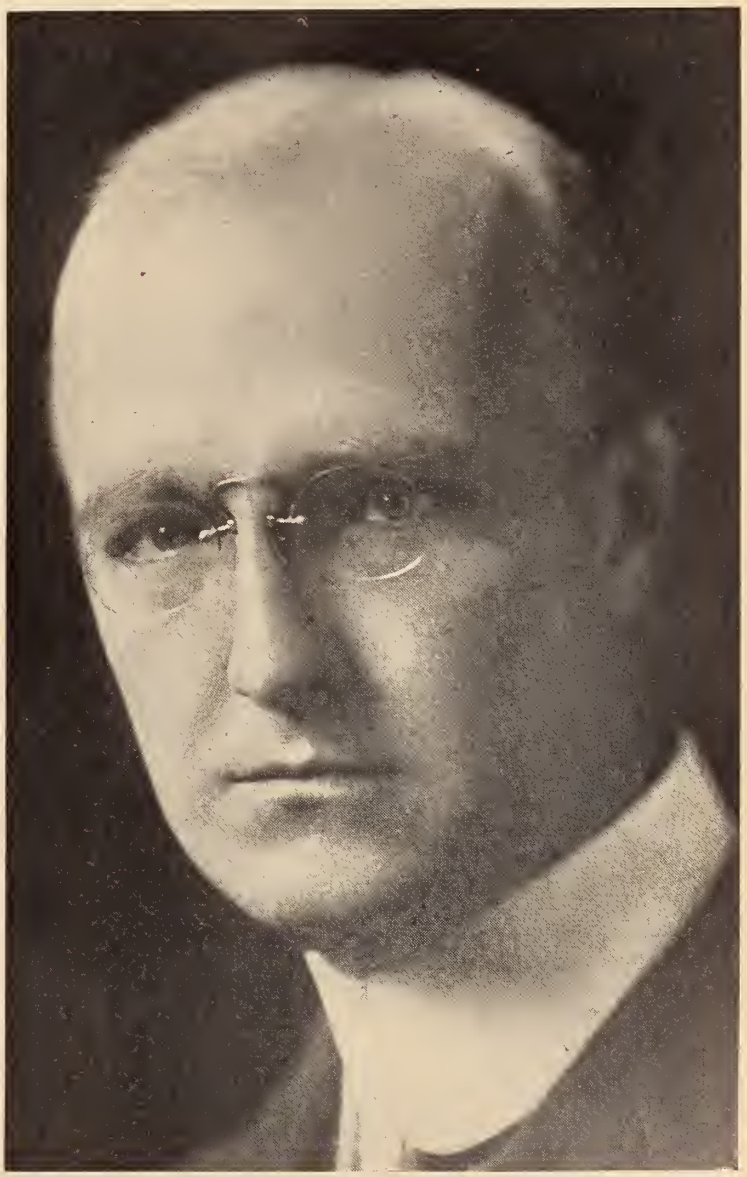
It is a program justified not only by the outstanding "Hunchback of Notre Dame" but by the consistently glowing reports of the Jewel productions on the horizon. "Sporting Youth" and "Fool's Highway" are two of those that film men are already talking about—those mysterious advance whispers that herald a winner having preceded them from Los Angeles.

We can sum up the prospects for Carl Laemmle's anniversary year in the words of one who was present at the Chicago get-together of the Universal family:

"The net results are a more efficient, better organized physical distribution plan, a reunited sales force, full of enthusiasm for its new leader, and a production program based upon facts and figures of what the exhibitors of the United States want—a program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year's production of Universal pictures before.

Thirty-Six Jewels

"Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre, using the best stories obtainable, with casts, direction, photography and general completeness of production which have marked the best of the Jewel pictures for several years past. These productions will be sold according to the new sales plan, on their individual merits. No quota will be established for them until they have been actually seen in the home office or sufficient information secured from the Coast upon which to base a legitimate and equitable quota."



R. H. COCHRANE
For seventeen years at Carl Laemmle's right hand.

Film Men From Coast To Coast Laud Laemmle

Tribute!

"LAEMMLE MONTH" seems not alone Carl Laemmle's celebration, nor Universal's festivity—for once in this industry film men from coast to coast seem to have arisen spontaneously to pay tribute to the "big little man" of the industry.

Adolph Zukor, prominent among producers, is on record with a happy letter of felicitation to Mr. Laemmle on his anniversary. John Kunsky, Sam Rothafel, Hugo Riesenfeld, James Ritter, are among the exhibitor leaders who have extended the hand in "Congratulations."

From New York State to the Oregon line the tributes come. Here are a few of those heard by Moving Picture World correspondents:

SAM HARDING, of Capitol Enterprises, Kansas City, controlling a large chain of theatres in Missouri, Kansas and Nebraska, spoke affectionately of first doing business with Mr. Laemmle seventeen years ago in Omaha and tells many amusing incidents in the early career of the man who is now celebrating the anniversary of his fortieth year in this country. Mr. Harding recalls when Julius Singer, then manager of the Omaha exchange, or office, had to borrow money from him to lift film.

WILLIAM QUIGLEY, of the Home Show Print, tells of the first printing order that Mr. Laemmle gave him. He has the highest respect for the wonderful good Mr. Laemmle has done for the country.

ED DUBINSKY, owner of numerous theatres, says that Mr. Laemmle has been the means of him building up a business that compares with none in this section of the country.

ELMER VAUGHN, a newcomer in Kansas City, and who has the Art Theatre, swears by Laemmle and Universal because they came to his rescue in the time of need and helped him establish a winning business on the Kansas side.

RAY ELDER, of the Isis Theatre, large suburban house of Kansas City, is one of Universal's biggest boosters and says that it gives him great honor to sign his name to a Universal contract because Carl Laemmle is the head of the enterprise which assures fair and honest treatment.

JACK QUINLIN, manager of the Main Street and Globe theatres, combination vaudeville and picture houses of Kansas City, sayes he wishes he could run every picture Universal releases, by way of showing his appreciation of Carl Laemmle.

CLAIR M. PATEE, oldest exhibitor in years of service in the West, and who has the Patee Theatre in Lawrence, Kas., gives Carl Laemmle high praise. He writes:

"As an early pioneer of the celluloid trail, I am indeed grateful that occasion presents the opportunity, through the contemplated anniversary month for Carl Laemmle, to express most sincere appreciation of this remarkable man, whose efforts in the moving picture field of endeavor has not only made the rapid and extraordinary advancement and success of our industry possible and less turbulent, but also rendered the greatest aid and encouragement by thoughtful consideration to all oppressed and struggling pioneer exhibitors. I feel that I am voicing the sentiment, the gratitude and everlasting appreciation of all early day originators of the fourth industry, in extending to Carl Laemmle a shower of hearty congratulations upon his fortieth anniversary in our land—and his eighteen years of the most considerate, active and energetic service he has so freely extended to exhibitors in time of stress and need, by his exceptional faculty of origination and in keeping the production kettle filled with new ideas, boiling all the time for our benefit and ultimate success."

HARRY HELLMAN, Royal, Albany, N. Y., says:

"They don't come any better than Carl Laemmle. Would that there were more heads of this stamp. I am speaking from the standpoint of both the exhibitor and the audience. Universal pictures generally make money for the exhibitor for the pure and simple reason that they seem to be just what the ordinary human being wants in the way of entertainment."

SAMUEL SUCKNO, Albany Theatre, Albany, N. Y., says

"I have booked Universal pictures for many a year and it is a pleasure to pay a tribute to the head of this wonderful company."

HERMAN WINEBERG, manager, Mark-Strand, Albany, N. Y., says:

"Carl Laemmle is really one of the pilgrim fathers in the motion picture world, and although I do not know the name of the ship which brought him to this country, it should be known as The Mayflower' of motion picture history."

LOU WEIL, managing director of the Bryn Mawr Theatre, Chicago, says:

"Carl Laemmle is one of the greatest figures in the motion picture industry today, and he has done much to put the business on a stable foundation. Laemmle is in the front rank of motion picture progress and is always ready to pioneer new trails. His career has been a success and the great company of which he is the head may point with pride to the good will the exhibitor has for the Laemmle organization."

WILLIAM SHIRLEY, manager of the State Theatre, Schenectady, N. Y., says:

"My long experience as an exhibitor convinces me that Carl Laemmle knows what the people want in the way of pictures. In other words, he has that rare attribute which many producers do not possess. Mr. Laemmle's pictures are always clean and enjoyable, and I never fear as to the results from a box office standpoint."

JANET NOON, owner of the Crescent Theatre, Schenectady, N. Y., says:

"I have made money in my theatre, and I am frank in saying that Universal pictures have been a most important factor in bringing about this desirable state of affairs. I know that the company stands back of the exhibitor and this feeling of confidence is of material aid these days. I only wish there were more men like Mr. Laemmle in the business."

MORRIS SILVERMAN, owner of the Happy Hour Theatre, Schenectady, N. Y., says:

"You can say for me that Carl Laemmle is the best bet in the motion picture world today. The general public likes

All The Industry Joins In Anniversary Celebration

the pictures he turns out and what more can an exhibitor demand?"

ROBERT W. BENDER, manager of the Columbia Theatre, Seattle, says:

"More than satisfied with the outstanding successes that Carl Laemmle has given us this season. The Columbia is already booked 100 per cent Universal for the month of February; and with such pictures as 'Sporting Youth' and 'Fool's Highway,' we know it is going to be a banner month for the Columbia as well as for Mr. Laemmle. I think Mr. Laemmle's career of progress, fair play and square dealing is the finest example of the motion picture industry for any young man in any line of business; particularly for the young man who is forging ahead in our own business."

C. A. SWANSON, manager of the Star Amusement Co., Everett, Wash., operating several leading Everett houses, and now rebuilding the Everett, recently destroyed by fire, says:

"I am opening next Monday with the 'Hunchback of Notre Dame' and am anticipating a heavy business during its run. I realize we cannot get along in this world, either in business or any other way, without the help and co-operation of our fellow man. Through this exhibitor-producer co-operation as exemplified by Mr. Carl Laemmle, this situation is being and will be brought about."

H. W. BRUEN of the Ridgemont Theatre, Seattle, says:

"I feel that Mr. Laemmle has had the small theatre man at heart during the past five or six years. Mr. Laemmle is possessed of one of the broadest minds in the motion picture business."

MR. FEY of the Madison Theatre, Seattle, says:

"The fact that I back my judgment with my dollars to the upbuilding of my business by booking Universal pictures, is the best testimonial I can give of my faith in Carl Laemmle and in Universal. The story of Mr. Laemmle's climb to the position he now occupies is highly interesting, and should be an inspiration to anyone with ambitions to get to the top."

JOHN DANZ, of the John Danz Theatre Circuit, says:

"In view of the youth of the motion picture industry, which naturally could not bring forth as many masters as older ones, the career of Carl Laemmle is nothing less than marvelous. His foresight in creating appropriate pictures at the psychological moment is wierd. Every exhibitor, and nearly everyone that is in the motion picture business, who is successful today, owes part of that success to traveling some of the paths which have been laid out by this pioneer. Every man engaged in the presentation of pictures, or in the manufacturing of them should pay homage to Carl Laemmle."

SAM ATKINSON, of Ascher Brothers, Inc., Chicago, says:

"I am glad to pay my tribute to Carl Laemmle. He is the biggest little man I know. I always regard him as the Napoleon of this industry. He has consistently stood on the side of the exhibitor. His product is getting better and better all the time."

WALTER ROBERTS, manager, The Troy Theatre, Troy, N. Y., says:

"I can best tell you what I think of Carl Laemmle's pictures by describing a little personal incident the other day. We were playing 'The Acquittal.' After being in the business for eight or nine years, I rarely sit through a picture. I started watching 'The Acquittal,' however, and after three minutes became so engrossed in the picture that I took a seat and watched the feature from start to finish. I only wish there were more pictures such as Mr. Laemmle's company turns out. They give perfect satisfaction."

HARRY SYMANSKY, Lincoln Theatre, Troy, N. Y., says:

"Mr. Laemmle, his pictures and his entire organization, all seem to be as clean as the proverbial hound's tooth. The motion picture industry is most highly honored in having as one of its leaders a man of Mr. Laemmle's calibre."

BENJAMIN BERINSTEIN, Palace, Troy, N. Y., says:

"Universal pictures, as turned out by Carl Laemmle, hit the bull's eye every time."

JACOB ROSENTHAL, The Rose, Troy, N. Y., says:

"If ever there has been a man who has been a Godsend to the motion picture industry, it is Carl Laemmle. I have been in the business as an exhibitor for a good many years and naturally enough I have dealt with practically every producing company in existence. Carl Laemmle has always been fair with the exhibitors and his pictures have generally been winners."

I. E. RUNYON, Isis Theatre, at Hutchinson, has a great deal to say of the productions released by Universal.

M. B. SHANBERG, of the Midland Circuit, which controls numerous theatres in the territory, thinks the progress made by Universal and the great advancement in the work done by Carl Laemmle is nothing short of marvelous.

W. E. BURKEY, owner of the Summit Theatre of Kansas City, is a believer in Mr. Laemmle and congratulates him for the wonderful work he has done for the industry.

CAPT. F. W. GOODALE, manager of Loew's Ottawa Theatre, Ottawa, Ontario, says:

"Carl Laemmle has never done anything in connection with the moving picture industry that has not been constructive in its effect. I hold him in high esteem. He has had a wonderful career and he has made steady progress all during the many years that he has been producing pictures. He showed his initiative and courage when he went to California to establish Universal City. I know something of the difficulties which he overcame. He is a real pioneer of the industry and deserves the respect of every person in the picture business."

WILL MCLAUGHLIN, moving picture editor of The Journal, Ottawa, Ontario, declared:

"Universal pictures have shown steady improvement for years back and the organization under Carl Laemmle is producing features that are remarkable productions in every sense of the word. The moving picture industry owes a great deal to Carl Laemmle and to the manner in which he has tackled the problems of the trade. Carl Laemmle has never been known to take a backward step."

R. G. LIGGETT, of the Gene Gauntier Theatre, Kansas City, and president of the Motion picture Theatre Owners of Kansas, put in many fine words for Mr. Laemmle and the wonderful productions which Universal is giving to the exhibitors and public.

(Continued on Page 372)

Here Are Ready-Made Money Ideas For You

Dollars!

By Epes Winthrop Sargent

PERFORMANCE rather than promise has been the keynote of Universal's exploitation department. It has done big things first and then talked about them afterward rather than announcing "gigantic" campaigns which shrunk considerably in their execution.

Looking back over the files of MOVING PICTURE WORLD, it is difficult to make selection of any one stunt in particular which might be regarded as the most valuable individual contribution or to designate any one picture campaign upon which to hang the highest award, but taken from all angles it is probable that none will be found in the last analysis to have been better than the drive upon "The Flirt" and it was in this same campaign that an outstanding stunt was launched.

"The Flirt"

The real merit of a campaign—from the exhibitor's point of view—is that it is within his reach, and nothing did more to put over any one picture than "The Flirt's Book of Proverbs," which was originated by Marc Lachman for this picturization of the Tarkington novel.

The campaign listed many more stunts of magnitude and effect, but the proverbs sold the picture for the large town and the small with equal efficiency and at a cost within reach of the smallest theatre. To make it a little stronger, there were towns where it cost nothing at all, for the series sold itself readily to the small town papers as good filler material. They were glad to publish them in a conspicuous position without cost to the theatre and to make mention of the origin in part payment of the feature.

Other houses used the proverbs for teaser advertising, or for slides. They were placed on window cards, one quotation to a card, and were also useful to supplement the regular copy in display advertisements. It was one of the most useful contributions to ticket selling to be placed on the record and in proportion to the cost of handling it paid a far larger return than more costly and ambitious stunts, of which there were not a few.

"Anti-Flirt" Societies

The picture was launched in the height of the "anti" crusades, and the "Anti-Flirt" societies which sprang up all over the country were well handled to gain a maximum of attention.

Of course, the drive was started from New York, where a meeting was held in the Hotel Biltmore by persons using the names of characters in the play, but the idea was taken all over the country and in many places the handling of the stunt put it in a class well above the similar drives organized for other pictures.

In Washington, for example, the girls of the local exchange were aided in forming their branch of the society and adroit press work gave columns of straight publicity in all of the daily papers and pictures in the Sunday roto sections. The editors may have had their suspicions, but the story was handled as pure news and not as theatrical publicity.

Tack cards were used in many instances to give color to the stunt, and these cards performed a real service in that they called attention to actual conditions.

Mystery Girl

The mystery girl was used in various guises and for various purposes. One of them happened into a Texas town and promptly called up the Chief of Police to offer a reward for her diary (which figured in the play), and she carried off her role so well that she won real reading matter for the house employing her.

In several sections she was merely the mystery girl, in

Warning!
The Storm
SEPT. 9th
And Will Last Two Weeks
It will sweep you off your feet
THE KARLTON THEATRE
Will be The Storm centre
Don't be caught in The Storm!
The Storm Will be here Sept. 9th—
and will last two weeks

A NOVEL STREET PERAMBULATOR ON "THE STORM" FROM PHILADELPHIA—The Karlton Theatre kept this storm-proof house on the job through the two weeks' engagement and found that it helped to get them in to see a notable production. The house seems to be one of the portable houses used during the recruiting drives.

others she assisted in the Raffles stunt, or co-operated with stores in selling goods or making purchases.

The stunt was not as new as when it was first employed for "The Virgin of Stamboul," an earlier Jewel release, but it was more widely adopted since it could be more simply worked.

The original form depended upon the arrival in town of a supposed Turkish nobleman who was looking for his niece Sari, whom he believed to be married to an American. The part was well played in a number of cities and was handled as news for two or three days.

"The Hunchback"

Perhaps the most intensive work has been done on "The Hunchback of Notre Dame," though this picture has not yet come to the general release schedule. The work has been done by the Universal experts, but most of it can be copied by those houses which accept the Universal proposition of booking this soul-shaking production into their houses at a uniform top price instead of having to fight it as an "opry house show" under touring management.

The most interesting stunt on this was the booklet prepared for distribution to all first and second class passengers on incoming ocean liners. For the first month or two after the premier in New York City, each arriving tourist had been given a booklet aboard ship where any sort of novelty reading matter was eagerly welcomed.

The international advertising on this title also took another form. The familiar out-of-town postal was utilized, but instead of mailing the cards in this country, they were sent to Paris to commence their journey.

Familiar, but Good

This stunt is familiar to most readers. Picture postals, generally showing the points of interest in the town of mailing, are sent to a selected list, signed merely with a first name and urging the recipient to see the picture when it came to town—which it always does about the time of mailing.

Since the first showing was in New York, the cards were sent from Paris with the French stamp and postmark, and some of the cards were shown to a score or more of persons in an effort to discover which particular Mary or Sadie in the acquaintance of the recipient could have attained the European trip.

Half a dozen different mailing lists were used for this work, and it was more than usually effective.

While not exploitation in its broadest acceptance, the stereoscope pictures worked out by Paul Gulick for a drive on photoplay editors deserved mention in any story dealing with advertising through exploitation. A folding stereoscope and a set of twenty pictures of the big sets used in the picture were sent editors, and through the greater solidity of the stereoscope picture a new idea of the vastness of the sets was gained even before the picture was shown.

"The Storm"

Next to "The Flirt" the story which seems to have lent itself most readily to novel exploitation was "The Storm," and because of the box office pull of this exceedingly well-made picture, managers put forth special efforts.

Many of the stunts were recorded in these pages at the time of their use and the back files of this paper will give half a hundred examples of clever adaptation of the general ideas. These pictures cannot be recalled for publication here because the photographic copy is no longer available, but most exhibitors will remember the usefulness of the "storm warning" conveyed by telephone and connected with the house through the display of large profile telephones in the lobby.

This stunt worked so well that it was copied by exhibitors for other pictures of other brands, but it was originated for "The Storm" and served its best purpose in connection with this title.

Good Hook-Up Title

The title was exceptionally useful for the purpose of hooking in to merchant displays. Hardly an engagement but boasted a connection with the display of raincoats, slickers, umbrellas and rubbers in the store windows. This was the obvious use, and even the small houses could use the title to get into desirable windows. But there were other and more elaborate uses.

In many cities a co-operative stunt was planned with the gas companies to further the sale of gas heating appliances. Often these window appeals were elaborately done, generally showing a cosy interior, presumably made so by the

A WINTRY LANDSCAPE SELLING "THE STORM" AND GAS HEATERS—This is only one of many similar window displays worked with gas companies and handlers of heating devices. Generally the display showed a comfortable interior with the heater in operation, but the landscape ran it a close second. From Northampton, Mass.

advertised device and contrasting scene stills from the play showing the snow-clad exteriors which shared with the forest fire the spectacular side of the production.

The idea was extended to sporting goods stores, many of which showed cotton batting landscapes to give emphasis to their lines of storm boots and protective clothing. It is to be questioned whether any picture can show a record of more windows gained with so little effort. The merchants fairly begged for them and often the one or two windows originally planned were increased to a dozen or more because other merchants perceived the value of the idea.

"Human Hearts"

About the same time the new version of Hal Reid's "Human Hearts" was also making a clean-up which was helped not a little by the adaptability of the picture to extra exploitation.

Of course, the "heart" title suggested the use of hearts in window and lobby displays, and a number of very beautiful lobbies were brought into being through the generous use of cutout hearts, in some instances two hundred or more cutouts being employed. Various uses of the heart for cutout titles are recorded, and heart-shaped lobby frames for sets of stills and single portraits were made up of all sorts of materials ranging from red compo board to gilt and aluminum.

Something New

Something really new was dug out by an exhibitor in Far Rockaway, a New York seaside suburb, where half a dozen youngsters propelled hoops into which were fastened heart shapes lettered for the Strand Theatre.

From the human interest angle there was a different approach, two of which originated at the Kinema Theatre, Salt Lake City. The better of these was the "Mothers' Day" when in the name of Carl Laemmle mothers above a certain age were made his guests at a special performance.

The other was a sidewalk dog show suggested through the fine work of a dog in the picture. Here prizes were offered for the best dogs in various classes from St. Bernards to plain "mutts" and tickets given all entrants. Any one who can imagine the chorus of barks and yelps can appreciate the ballyhoo value of the dog show.

"Kentucky Derby"

"The Kentucky Derby" was one of the first pictures to utilize the endless belt horserace, but the more general lobby design was the entrance or paddock stunt, far from original, but always effective, apparently. Because this was the obvious idea and because most managers had already built something that could be repainted to serve, this release did not bring out many new stunts, but it made a wonderful cleanup at a small cost.

"Merry-Go-Round"

Among this year's outstanding successes, "The Merry-Go-Round" has been unusually well exploited and has well repaid the extra efforts the exhibitor has made on this picture.

Perhaps the most picturesque campaign is that of Oral D. Cloakey, of Ottawa, who originated a window display which played for half a week each in four different windows the two weeks in advance of the showing. This was locally made, an electric company doing the wiring for the merry-go-round and the various side shows which surrounded it, while a toy store contributed more than a hundred dolls, including a number of mechanical toys.

This was back in November just before the Santa Clauses made their toy store debuts, and Cloakey arranged that the largest store should introduce their Santa through the theatre. The impersonator made his appearance from a chimney on the roof of the theatre, visible from two streets, and with the framework largely lettered with the title and playing dates.

Miniature Carrousel

In the Northwest another live-wire exhibitor obtained a miniature carrousel such as are provided for very small children at park resorts and set this up in a vacant lot near the theatre. Here all children were given free rides, and their shouts of delight formed the music for one of the most effective ballyhoos on record. The background of the lot was covered with paper on the picture. The cost was slight, as the device was in storage for the winter and the owner was glad to make a little money toward the rental of the storage space.

In other houses a carrousel in the lobby or atop the marquise has been the chief attractor and the merry-go-round in various degrees of elaborateness has been almost a trade mark with the hustlers.

Some exhibitors have tied up to the fact that Miss Philbin, the leading woman, was winner of an Elks' beauty contest a few years ago and have enlisted the co-operation of the local lodge of good fellows, but this does not appear to have been as widely used as the merit of the stunt deserved.

One of the most novel special exploits was to make the

The HOOP ROLLING STUNT WORKED FOR "HUMAN HEARTS"—This was devised by the Strand Theatre, Far Rockaway, the boys trundling their hoops up and down the street in return for passes and providing a cheap and thoroughly novel exploitation on this new version of Hal Reid's famous play.

Stunts That Made Money For Others Will Repeat For You

A POPULAR STUNT ON "THE STORM"—Variations of the umbrella stunt were used all over this country and Europe with unvarying results. The stunt proved especially good when a half dozen or more paraded with umbrellas on sunshiny days.

rotos on this production a section of a special issue of a newspaper in a California town, designed to celebrate the laying of the cornerstone of a high school building. A copy of the paper was deposited in the memorial box set within the stone and newspaper record duly made of the fact that the roto section had been used to show the people of a hundred years from now what the motion picture of today was like.

Picture Well Known

In some places practically no exploitation has been done on this picture, the managers feeling that the value of the production was too well known to require extra endeavor. Generally their position has seemed to be well taken in that they played to practically capacity, but exploitation might have done even more since the picture is so well worth exploiting. It might have made little more business on the engagement, but it would unquestionably have helped business on the succeeding pictures for the value of a really good picture lies in the fact that its influence extends beyond the immediate playing dates. It helps to make extra business in the interest it creates in pictures in general.

Serials

No exploitation story on Universal would be complete without some reference to the exploitation work on the semi-historical serials.

The White House Theatre, Milwaukee, had a three-week display on the first three episodes of "In the Days of Buffalo Bill," and in Florida, a Jacksonville theatre staged a parade two weeks' running to give emphasis to the historical value, and parents and teachers were sold through these displays even more strongly than the children. In Brooklyn a house made a special showing on Friday afternoons after school was dismissed when the place was packed with children, many of whom had argued that they were learning history in a delightful way—as, indeed, they were. Exploitation of the serial is not an easy matter, but this series drama supplied exhibitors with splendid angles.

New Exploitation Chapter

It is probable that when "The Hunchback of Notre Dame" is finally released for general showing a new chapter on exploitation will be written, but exploitation is confined to no single Universal-Jewel nor do the exploitation men confine their attention to the super-features.

In their quiet, unostentatious way, they are at the service of the exhibitor on all bookings and frequently they will put over a lesser title for a manager in really "big time" fashion.

Universal does not seem to be organized to get all the results from the exhibitor to the trade papers, but enough does drift in to show that the Universal exploitation functions quite as successfully as the better advertised departments and in exploitation as in all other elements "Big U" has made enormous strides in the past ten years.

1924 looks like a banner year for all Universal exploitation. Not only is Universal making preparations for exhaustive exploitation of the thirty-six forthcoming Universal Jewels, but they announce that every picture carrying the Universal trade mark will be given even greater exploitation send-offs than heretofore. If the past is any indication of what to expect in the future, exhibitors presenting "U" pictures have something to look forward to.

TWO OF THE NOVEL IDEAS USED BY THE KINEMA THEATRE, SALT LAKE CITY

On the right is shown the Mothers' Matinee at which all women over a specified age were given admission when accompanied by a child or grandchild. The special matinee was given in the name of Carl Laemmle. The left hand cut shows the sidewalk bench show organized to emphasize the dog shown in the production. A series of prizes brought out half the dogs in town to act as barkers for the show.

"Straight From The Shoulder's" Contribution To Anniversary

Evidence!

Compiled by A. Van Buren Powell

WHEN some men go seeking wealth they dig a hole in the ground and hope for oil; others tunnel into the earth in search of gold; the wise exhibitor burrows into his files of "Straight From the Shoulder Reports"—and, lo! there is reward—certain, guaranteed and abundant.

"Straight From the Shoulder Reports"—that reliable tip department of Moving Picture World which lets EXHIBITORS themselves tell what the picture has done for them—has its own contribution to make to Carl Laemmle Month.

"Straight From the Shoulder" is cold, hard fact.

"Straight From the Shoulder" is money-making fact.

Money for the exhibitor who hasn't yet played the pictures listed in its pages and money for the exhibitor who realizes that through the word of mouth advertising already created he can "bring 'em back" to additional profits.

Here, presented without changing a word or syllable of the exhibitor's own reports, is the result of a ramble through the pages of "Straight From the Shoulder" in search of real golden nuggets:

THE STORM. Very few pictures surpass "The Storm," either in cast, plot, direction, photography or continuity. Characters deserve much credit for the excellent work they did and the direction seemed to get every scene to perfection. Some of my patrons stated this was better than "Way Down East" and I'll venture to say it suited every one who saw it. I cheerfully recommend that it be used in every theatre that wants one of the best features made. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE STORM. Fine! As good a picture as Universal has ever made. Fire scene and storm wonderful. J. S. Wadsworth, Republic Theatre, Great Falls, South Carolina.

ADVENTURES OF BUFFALO BILL. Positively the best serial I have ever run. Had them standing in line waiting to get in. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

THE STORM. A real picture that lives up to all the advance notes. The kind of a story movie fans like. Big and active all the way. A real story and one that gets business. Just say you have it and they'll come. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LEATHER PUSHERS. Fine record, and each drawing better than previous record. Pilosi's Theatre, Old Forge, Pennsylvania.

CONFLICT. Brings 'em right out of their seats. Well liked by every one. Spectacular; entertaining. L. A. Hoover, Allen's Theatre, Farmington, New Mexico.

THE STORM. One of Universal's very good pictures. Wonderful fire and storm scenes, well photographed. Drew a capacity business. William Brill, Rialto Theatre, Akron, Ohio.

THE STORM. Jammed the house to its fullest capacity and turned hundreds away. Every one satisfied. Great picture. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.

THE STORM. This one came here with a fine reputation and went away with a better one. It is all picture; interesting all the way. Gave splendid satisfaction to all. Fire scene vividly realistic. H. S. Mitchell, Opera House, Windsor, N. S., Canada.

SCENE FROM "THE FLIRT"

THE STORM. A real Special that pleased nearly all of them. No matter what type of patrons you cater to, this will suit all kinds. Wonderful scenery, excellent acting, good direction and interesting story. We boosted the forest fire. Our attendance was good. A. La Valla, Bethel Community Theatre, Bethel, Connecticut.

THE STORM. A fine picture from every angle. Possibly one better picture has ever been played here—"Way Down East"—some said this one was the best they ever saw, however. P. L. Vann, Opera House, Greenville, Alabama.

IN DAYS OF BUFFALO BILL. On episode fifteen and still going over the top. It's a money getter. Don't overlook this one. Harding & Nisbett, Plaza Theatre, Little Rock, Arkansas.

KENTUCKY DERBY. This picture pleased my patrons. Much better than society drama for this community. L. M. Zug, Rialto Theatre, Jerome, Idaho.

THE FLIRT. Ran this two days to a packed house. C. O. Christ, Opera House, Elgin, Iowa.

KENTUCKY DERBY. A good, small-town picture. Mostly every one was pleased with same. Chas. Martin, Family Theatre, Mt. Morris, New York.

HUNTING BIG GAME IN AFRICA. Why not more of such pictures? People surely enjoy them. Had good attendance. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

HUMAN HEARTS. Best picture shown for months. Patrons praised it highly. M. F. Meade, Olive Theatre, St. Joseph, Missouri.

HUMAN HEARTS. Very good. A story of simple people which pleased. Just enough comedy in it. E. A. Oestern, Lyric Theatre, New Albin, Iowa.

HUNTING BIG GAME IN AFRICA. A wonderful production. Educational and entertaining. One the whole family will enjoy. J. N. Phillips, Ideal Theatre, Table Rock, Nebraska.

KENTUCKY DERBY. They like thrillers and the box office results pleased me. Three days to very good business. Jefferson Theatre, Goshen, Indiana.

Where The Past Performance Is The Future's Promise

SCENE FROM "THE STORM"

HUMAN HEARTS. Consider this equal to, if not better than, "The Storm." Depicting life as lived in the Ozarks, with the rustic inhabitants furnishing some good, wholesome comedy and a mother characterization that rivals that of "Over the Hill." This picture pleased so well that we got permission to show it for two days. D. B. Rankin, Co-Operative Theatre, Idana, Kansas.

THE FLIRT. A fine picture that went over with a bang in our town. The author's name will draw them in and the cast will do the rest. A good picture for Sunday and one that has an excellent moral tone. Guy C. Sawyer, Town Hall, Chester, Vermont.

MERRY-GO-ROUND. You know our friend, Carl Laemmle is somewhat of an optimist when it comes to his own pictures; he gets all excited and wants all the readers of "The Saturday Evening Post" and "The Ladies Home Journal" to write home after they have seen one of his productions and tell him where he is wrong—if he IS wrong; but on "The Merry-Go-Round" he is absolutely right in telling to the world over his own signature that he has a picture; and the unusual part of it, for a country audience to like, is that it is an out-and-out love story without any comedy relief in it at all and they like it. You know they did. We did not break any house records, but did a very nice business in opposition to a big home talent show. The picture will grip and hold both the better class and the class that craves action as few productions of this type will. Suitable for Sunday. Arthur Hancock, Columbia Theatre, Columbia City, Indiana.

THE FLIRT. The best picture Universal has ever made. Well directed and well acted. Surely worth while. Marsden & Noble, Noble Theatre, Marshfield, Oregon.

HUMAN HEARTS. A real good picture. Many favorable comments. Universal-Jewels are good. J. A. Emory, Star Theatre, Bar Harbor, Maine.

THE FLIRT. You will find it a great picture from start to finish. It will please a hundred per cent. T. J. Hickes, Liberty Theatre, Saxton, Pennsylvania.

THE FLIRT. A scintillating comedy-drama that delights all classes. It is a brilliant story, not gorgeously but adequately staged. Cast is generally excellent. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE FLIRT. Here is the picture, boys, that every one should play. Played it in the worst storm Cicero has experienced in years, but pulled good crowd. Walter Babitz, Grant Theatre, Cicero, Illinois.

THE FLIRT. Great picture. Good business. Pleases all. Strand Theatre, Pasadena, California.

KENTUCKY DERBY. Played this on a Saturday and it pleased immensely. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THE FLIRT. A most satisfactory big-time production in every respect. A well-told, human and most probable story that any audience can appreciate. Some real comedy by Buddy Messinger makes one of the best balanced stories of the season. Patrons seemed to like it and the business was good for three days. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

KENTUCKY DERBY. About as good a race horse drama as has been told. An obvious finish does not mar the interest of the story. Settings are most realistic; stable and track scenes accurate; cast well balanced, but no particular or outstanding star. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE FLIRT. Here is a real good picture which played to the best business we have had for a couple of months. Opened poor, but built up at the box office each day. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

THE FLIRT. Here is a real picture. I was a doubting Thomas, but the picture certainly made a decided hit here. Every one in the cast was simply great. Buddy Messinger —bless his heart!—just made the hit of his life. It will do your house good to play "The Flirt." Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THE FLIRT. Booked this on the strength of Straight From the Shoulder Reports. Was not disappointed. Gave satisfaction to all who saw it. Consider it a one hundred per cent. picture. Adolph Schutz, Liberty Theatre, Silver City, New Mexico.

LEATHER PUSHERS. Really, these are knockouts. Everybody likes them, even the women, and they stop to tell us about them, too. They should have a place on any one's program. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

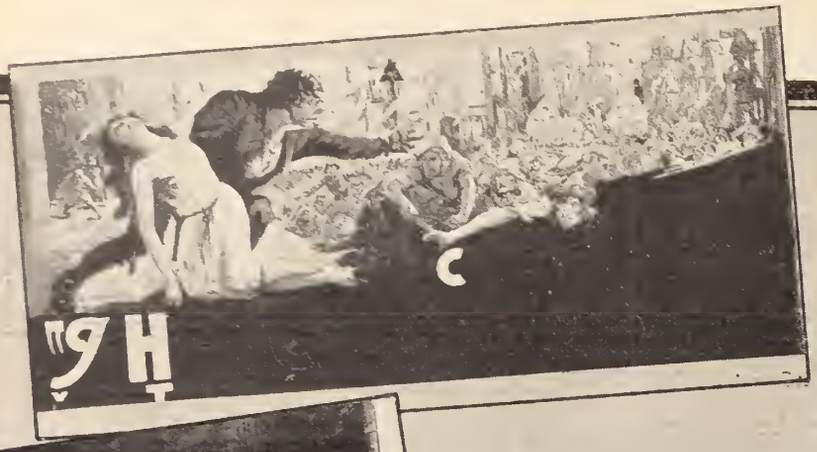
HUMAN HEARTS. Pleased one hundred per cent. of our patrons. Nuf sed. Thos. K. Lancaster, Apollo Theatre, Belvidere, New Jersey.

HUMAN HEARTS. Appealed to a large part of those who saw it. A splendid emotional picture with fine acting. E. M. Jarmuth, Pack Theatre, Asheville, North Carolina.

THE FLIRT. Pictures of this character do more towards keeping this "scandal infested industry" of ours on an even keel than any other single factor. Attracted the solid element as well as the frivolous. Well received by the press, who predicted a long and successful run. Played heavily on Tarkington's name, as author; used extreme "Vanity Fair" type ads., ten little "Flirts," all blonde, petite and sixteen, parading the streets, department stores and rest rooms, each intently reading a copy of "The Flirt." J. L. McCurdy, Randolph Theatre, Chicago, Illinois.

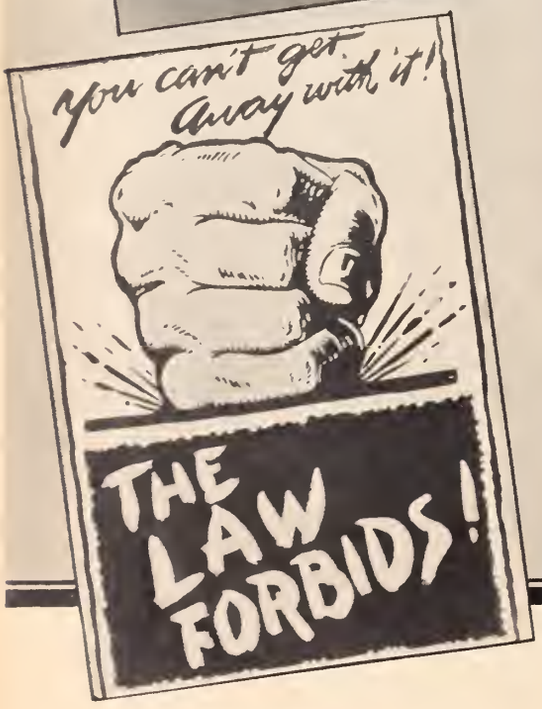
"The First Job Of A Foster Is To Sell Seats"

Showmanship!



FROM its very beginning Universal has realized the value of advertising. Herewith we show a few samples of Universal showmanship—rough sketches on some advance material. This limited space never could give an adequate idea of how Universal gets behind the exhibitor in furnishing him with the advertising aids he needs to put any picture over in a big way. If there is any one word that makes the Universal organization famous it is: "SHOWMANSHIP."

And showmanship is the by-word of Universal posters. From the super-Jewels to the one-reel subjects real brains are put behind every poster. Just one more reason why Universal is able so successfully to celebrate its anniversary with "Laemmle Month."



"Universal Posters Always Know Their Job"

Box-Office!

UNIVERSAL posters, important as they are, are only part of the campaign put out on every picture. Universal press books are uniformly high grade, containing every help that the modern manager needs. Trained men prepare the press books on Universal product, and the exhibitor with a Universal press book before him can rest assured that, with its help, he can map out a campaign virtually certain of success.

Congratulations!

SIXTY-EIGHTH CONGRESS.

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HOUSE OF REPRESENTATIVES U. S.

COMMITTEE ON EDUCATION

WASHINGTON, D. C.

January 18, 1924.

The Moving Picture World,
New York, N. Y.

Gentlemen:

It has come to my attention that you are about to prepare a testimonial issue of your publication in honor of Mr. Carl Laemmle. Seventeen years in the motion picture industry is indeed something worthy of public recognition. To have gone through with this industry since its creation, with the many changes that have occurred in its brief history, and to have attained the phenomenal successes of Mr. Laemmle, is an accomplishment that merits the congratulations of all the people.

Sincerely yours,

Fred W. Dallinger

Tribute!

(*Continued from page* 363)

FRANK NEWMAN of the Royal and Newman Theatre of Kansas City, and numerous other houses in other sections, is of the opinion that Universal produces some really wonderful pictures and that "The Hunchback" is nothing short of remarkable.

PERRY RHINE of Fort Scott, Kas., is loud in his praise of Mr. Laemmle.

AL BOTHNER, manager, Strand, Capitol and Colonial, Troy, N. Y., says:

"However he does it, I do not know, but Mr. Laemmle seems to hit just the right sort of pictures my audiences want. I regard him as one of the real leaders in the industry today, and one who is fair and square to a marked degree. His pictures are always wholesome and I could almost book one or a dozen without taking the trouble of screening them."

FRANK BREYMAIER, manager, Barcli Theatre, Schenectady, N. Y., says:

"What do I think of Carl Laemmle? He is one of the outstanding men in the motion picture industry and first, last and always asks only fair prices for his product. His pictures go across 100 per cent in my house."

ABE STONE, the Rialto, Schenectady, N. Y., says:

"The best ship that ever crossed the Atlantic from the viewpoint of the motion picture exhibitor, was the one which carried Carl Laemmle to this country many years ago."

BEN APPLE, of the American, Troy, N. Y., says:

"After playing Universal pictures month after month and year after year, and always finding them so clean and entertaining, and with a company that is above criticism, I can not say enough in favor of Carl Laemmle. He is the exhibitor's friend."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Signs Marie Walcamp

Jesse J. Goldburg Engages Her to Play in Series of Westerns

Jesse J. Goldburg, president of the Independent Pictures Corporation, producing a series of special westerns starring Franklyn Farnum, has signed Marie Walcamp to support the star in the last five subjects. Miss Walcamp was under contract with the Universal Film Corporation for several years, appearing in every variety of feature production and starring in serials and westerns. She is rated as one of the best horsewomen of the screen, specializing in sensational and dramatic stunts.

Mr. Goldburg also has taken an option on Miss Walcamp's services to star in a series of westerns to be released during 1924-25. It is the present intention of Mr. Goldburg to have a series of stories written around Miss Walcamp that will take advantage of her peculiar dramatic ability.

Soldiers See DeMille Film

Special Showing of "Ten Commandments" in Monterey

"With the compliments of Cecil B. DeMille," a special showing of "The Ten Commandments" was given at the Presidio, Monterey, Cal., for the members of the Eleventh U. S. Cavalry, who dared death in order to secure the spectacular chariot charge which is one of the most talked-of features of the picture. Capt. N. M. Imboden, commander of the soldiers who for two weeks became movie actors, acted as "doorman" at the showing, which was held at a Monterey theatre. All civilians were barred.

In order that the soldiers who did such splendid work in training hundreds of horses for chariot work might see "The Ten Commandments" exactly as it had been presented at its two premiere showings, Mr. DeMille sent his musical director, Rudolph Ferliner, to San Francisco, where he assembled and trained an orchestra of twenty to play the musical score at this one showing.

Condemn Ruling

At its meeting on January 22 the T. O. C. C., an exhibitor organization of Greater New York, passed a resolution condemning a recent ruling of the Fire Underwriters requiring the installation in city theatres of film vaults manufactured by a certain concern. The organization claims that such equipment is unnecessary and will endeavor to have the ruling rescinded.

Pathe Feature Head Tours

Harry Scott Visiting Exchanges for Forthcoming Product

Preparatory to the launching by Pathe in the near future of its new line-up of feature product, including Harold Lloyd's latest comedy production; Harry Scott, feature sales manager for Pathe, left this week on an extensive tour of the Pathe branch offices in the South and Middle West.

Mr. Scott's itinerary will take him successively to Cincinnati, St. Louis, Memphis, Dallas, Oklahoma City, Kansas City, Indianapolis and Pittsburgh. Mr. Scott's activities will include interviews with the leading exhibitors of the various key centers for the purpose of ascertaining conditions in the field as they affect the exhibitors of Pathe features.

Part of the feature product, which it will be Mr. Scott's task to deal with during the course of his trip, includes the new Harold Lloyd comedy production, which will be shortly ready for shipment East; the new Hal Roach comedy drama, just completed and shortly to be released under the tile of "The Fighting Tylers"; and another forthcoming Hal Roach novelty feature, which was produced under the title of "Rex, King of Wild Horses."

Films Seen at Luncheon

"Chronicles of America" Screened Before Notables

At a luncheon given at the Hotel Astor, New York, on Saturday, January 11, Pathe Exchange, Inc., and Yale University Press were joint hosts to Dr. William L. Ettinger, superintendent of the Board of Education, and to associate and district superintendents of the New York public school system. Professor Dixon Ryan Fox of Columbia University presided at the luncheon.

Owing to the tremendous amount of interest in Pathe's group of historical dramas, which are being produced by Yale University Press under the collective title of "Chronicles of America," Professor Fox took the occasion to outline the new motion picture project. He explained the great amount of research work involved and the precautions taken to insure historical accuracy.

He also pointed out that equally great care is being exercised to take every advantage of the truly dramatic values found in the various stories so that each subject will measure up in every respect to the entertainment standards of the screen.

Following Professor Fox's address, the first two releases of the series, "Columbus" and "Jamestown," were shown and were enthusiastically received by those present.

Hobart Henley Signed

Mayer Gets Him for a Series of Metro Releases

Hobart Hensley, one of the best known directors in the business and the producer of numberless screen successes, has just been signed by Louis B. Mayer to head a production unit with the product to be released by Metro. Henley's unit will be the third of the Mayer production organizations to release through Metro, the others being the Fred Niblo unit and the Reginald Barker company.

Arrangements are being perfected whereby Director Henley will make a series of feature productions. Negotiations are under way towards acquiring a number of well known novels and stage plays which will be produced for screen presentation by Henley.

Mr. Henley's contract with the Louis B. Mayer organization is for a long term and he will begin work on his first production under the new arrangement within the next few weeks. Choice of his initial picture under the Mayer-Metro auspices will be announced shortly.

Panzer Plays 3 Roles

Paul Panzer is playing three roles in Edwin Carewe's "A Son of the Sahara." Natives of Biskra, Algeria, where the company is located, several times have been puzzled by the different varieties of makeup he wears.

Tax Reduction Proposals

Washington, D. C., Jan. 23.
By Wire to Moving Picture World.

A number of proposals were made in executive sessions of the Ways and Means Committee for the reduction of the tax on admissions. The committee discussed the excise taxes, one member proposing to remove the tax on all charges of 25 cents and less, others suggesting removal on admissions under 50 cents, $1.00 and $1.50 respectively, while still another member wanted the tax abolished in its entirety. Chairman Green, of the committee, suggested to Representative Garner that Republicans and Democrats come to an agreement on the pending bill, with a view to producing a non-partisan measure. Mr. Garner and his fellow Democrats refused to agree and the compromise is now up in the air.

February Release Set for Metro's "Uninvited Guest"

WITH the return to New York of Ralph Ince and J. E. Williamson, "The Uninvited Guest," which Metro will release in February, went into the last stages of production. Mr. Ince now is busy finishing the black and white scenes for which he drafted the entire "Little Jesse James" company, one of the big musical comedy successes on Broadway, and Mr. Williamson has gone to Florida to complete the underwater scenes in the famous technicolor process. Mr. Williamson will return to New York next week and together with Mr. Ince will begin to cut and title the picture.

The producing organization of "The Uninvited Guest," under the leadership of Ince and Williamson, left this country about three months ago for location grounds in the West Indies. Many of the scenes were shot in the waters surrounding these picturesque islands and the expedition travelled across the islands for shots of the many beautiful spots for which they are noted.

The cast of "The Uninvited Guest" consists of Jean Tolley, Maurice (Lefty) Flynn, Mary MacLaren, William Bailey and Louis Wolheim.

About 25 per cent. of "The Uninvited Guest" will be made under the famous technicolor process in beautiful colors to correspond with the natural tints of the undersea and the strange life that grows luxuriantly on the ocean bed near the West Indies.

One of the spectacular parts of this picture is an entire submarine sea village built under the waters off the coast of Nassau. The variegated faunae, the undersea life, the hazard with which those scenes were visibly filled—all these are said to form a vivid picture.

In the cast is Miss Jean Tolley, sometimes known as "the most beautiful girl in the world." Miss Tolley has a leading role, the most exacting in the picture, since it demanded a fearless courage for dangerous athletic feats, an adeptness at swimming, and an ability to act at the same time.

The release of "The Uninvited Guest" by Metro in February, is being awaited by showmen all over the country. It is a J. E. Williamson-Ralph Ince Technicolor Production. The story was written by Curtis Benton.

Lubitsch Premiere Soon

New York to See "Marriage Circle" at Strand February 3

Outstanding among the screen events of this year is the forthcoming premiere at the Mark Strand, New York, of "The Marriage Circle," the latest Ernst Lubitsch production. The release date of this Warner Brothers Classic of the Screen is set for February 3. Metropolitan screen reviewers are anticipating an unusual picture, with the news that in this production Lubitsch departs from his former methods, employing a technique that is a distinct departure and that will arouse widespread comment.

Not least among the departures is the compact small cast utilized by the great producer of "Passion," "Gypsy Blood," "Deception," "The Loves of Pharaoh" and "Rosita." With the exception of a single sequence, the scenes are wholly intimate and require but a handful of actors. The six important players are Marie Prevost, Monte Blue, Florence Vidor, Adolphe Menjou, Harry Myers, and Creighton Hale.

Warner Head Recovering

Rapid progress towards complete recovery is reported by physicians in attendance on Gus Schlesinger, foreign manager for Warner Bros., who was recently operated on at the Fifth Avenue Hospital, New York.

Independent Westerns

Jesse Goldburg's Series Moving at Rapid Pace

The Independent Pictures Corporation's second and third Western Features, starring Franklyn Farnum, entitled "A Two Fisted Tenderfoot" and "Crossed Trails," have been completed and finally edited and titled. The first subject, called "Baffled," is released this month. The work has been started on the fourth subject, which has as its working title "The Man Who Never Laughed."

The Franklyn Farnum Westerns are being made under the personal supervision of Jesse J. Goldburg and under the direction of J. P. MacGowan. Miss Alyce Mills, who supported Franklyn Farnum in the first three pictures, has returned east, her contract with the Independent Pictures Corporation having expired. Another ingenue lead will support Mr. Farnum in the next picture, with a different leading lady to follow in each subsequent production.

Upon the completion of the Franklyn Farnum subjects Mr. Goldburg will install immediately another producing unit for the production of a series of society dramas, the first of which will be made in New York.

Titled "My Man"

"My Man" has been decided upon as the title for George Randolph Chester's novel, which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leading roles. The cast includes: Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

TENSE SCENES CLIPPED FROM "LOVE'S WHIRLPOOL"

Presented by Regal Pictures, Inc., released by Hodkinson, with James Kirkwood, Lila Lee and Madge Bellamy. Directed by Bruce Mitchell.

M. P. T. O. A. Directors Discuss Legislation Affecting Exhibitors

REPORTS presented to the meeting of the Board of Directors of the Motion Picture Theatre Owners of America at the sessions held at the national headquarters Tuesday and Wednesday, January 15 and 16, respecting the advances made in Washington, D. C., on the matter of effecting the repeal of the Admission Tax and in other relations where the welfare of the theatre owner was concerned, were of a most interesting character. It was decided that the work should be continued and that the legislative committee of the national organization should take into account the needs of the theatre owner in every way and keep them informed on the moves made for the repeal of the Admission Tax, Seating Tax and Music Tax matters especially, and also to prevent legislation of a hostile character being imposed upon the business by the present Congress.

The sessions of the board opened on Tuesday afternoon with the following present: W. A. True, Hartford; Harry Davis, Pittsburgh; M. E. Comerford, Scranton, Pa.; Fred Seegert, Milwaukee; C. E. Whitehurst, Baltimore; R. F. Woodhull, Dover, N. J.; John Schwalm, Hamilton, Ohio; A. Julian Brylawski, Washington, D. C.; E. M. Fay, Providence, R. I.; Ernest Horstman, Boston; Martin G. Smith, Toledo; Joseph W. Walsh, Hartford; George Aarons, Philadelphia; M. J. O'Toole, New York; Sydney S. Cohen, New York.

Watch Congress

It was pointed out that an effort may be made in the present session of Congress to introduce a national censorship bill and also a Sunday closing bill. The Legislative Committee was instructed to watch these procedures and also co-operate with every other division of the industry in handling Washington legislation generally.

A report of the conference of the special committee of the Board of Directors with the American Society of Composers, Authors and Publishers was submitted and indicated that one of the requests made by the representatives of the Society was that the M. P. T. O. A. agree that no bill be introduced in Congress to effect a revision of the Copyright Laws. This could not be agreed to because of the fact that it was necessary to change these laws in order to secure permanent relief for the theatre owner and any such agreement might be illegal, it is said. It was decided to support the bill introduced by Congressman Johnson of Washington to effect such change in the Copyright Law as would protect the interests of the theatre owners.

Reports were submitted on the New York State censorship move and a prediction made that the law would be repealed and censorship abolished. A report was given regarding censorship in Pennsylvania, where it was stated that a special committee was being appointed by the Governor to confer with the censor board in all matters where a dispute may arise concerning the censorship of pictures.

A report on "Official Urban Movie Chats" contract was submitted. This is the official reel of the M. P. T. O. A. and the matter was given over to a special committee consisting of Messrs. Comerford, Woodhull, Walsh, Davis and Cohen, with power to act with respect to this and other reels which are now being considered.

The following committee was named with the power to act in the matter of selecting the place and the date of the next national convention: C. E. Whitehurst, Baltimore; M. E. Comerford, Scranton, Pa.; John Schwalm, Hamilton, Ohio; Joseph W. Walsh, Hartford; Fred Seegert, Milwaukee; Glenn Harper, Los Angeles; and Sydney S. Cohen. The convention will be held in May and requests have been sent in by the following cities for the meeting: Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, St. Louis, Louisville and Indianapolis.

Motion Picture Day

The report of National Motion Picture Day was submitted by the auditor as a progressive one showing that the responses were of a very gratifying character, that exhibitors in every state supported it and that a considerable sum of money was yet available from different sections which was being collected for the national organization. The entire report will be submitted to the national convention. A suggestion was made that Motion Picture Day this year be extended to take an entire week, the first day's receipts being turned over to the national organization and the remainder of the week being for the benefit of the theatre owner exclusively, giving him the special advantage of all of the extra exploitation and advertising associated with the event for the balance of the period.

Arrangements were made with electrical experts to place their services at the call of theatre owners so as to effect savings in the cost of electric lighting and other power used in and about the theatres. It was demonstrated in several instances that where these experts operated that large savings were effected.

The new standard theatre owners' contract prepared by the Anderson Pictures Corporation was submitted and received the indorsement of the board. This contract eliminates all of the disputed features of the present contract, as per the resolutions adopted at the national convention in Chicago, it is announced.

Fred Seegert, president of the M. P. T. O. of Wisconsin, introduced the matter of advertising and other exploitation material supplied by producing and distributing companies which is of a character objectionable to many people in different sections of the country. He charged that the desire to exploit exceeded diplomatic bounds at times and brought a picture into contempt, where in fact there was absolutely nothing objectionable in the picture, the entire objection being to the character of the advertising furnished by the producing and distributing companies. This matter was referred to the national officers to bring to the attention of the producers and distributors and also Will H. Hays.

A report on the Insurance Department was submitted by President Cohen. It showed that considerable progress has been made in that relation and many savings in premiums effected for theatre owners. In the Service Department, Mr. Cohen also showed where a large number of adjustments had been made for theatre owners all over the country and that considerable amount of money was saved them through the intervention of the national organization.

Government Aiding

Letters from cabinet members were submitted relative to the Public Service Department, showing that co-operation was established between the theatre owner and the heads of the government along lines of a mutually advantageous nature. The report of the formation and affiliation of the theatre owners of the states of Washington and Oregon was also submitted and approved.

The non-theatrical situation was discussed and reports submitted of the conferences held with Mr. Hays in this regard, and the many complaints of theatre owners whose business had been affected very materially through this unfair competition, that had been taken up with him. National officers were instructed to continue their efforts in this matter with the producers and see if a mutual understanding could not be brought about.

A resolution of regret on the death of Dr. Francis Holley was adopted. Reduced footage of feature films was advocated in a resolution.

BARBARA BEDFORD
In "Her Man," Reginald Barker's Metro production of New England life.

Shipman Dividend

Ottawa Film Productions, Ltd., the producing unit for Ernest Shipman's "The Man From Glengarry" and "The Critical Age," which are being distributed by the W. W. Hodkinson Corporation, will declare another five per cent dividend this month. Present indications point to at least a five per cent dividend monthly for a considerable period of time, except on the consumation of sale of British and other foreign rights, when the present percentage will be appreciably increased.

VICTOR SEASTROM'S "NAME THE MAN"
Goldwyn Picture adapted from Sir Hall Caine's novel, "The Master of Man," featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle and Creighton Hale.

Thirty Exhibitors Comprise F. B. O.'s Advisory Board

THE Film Booking Offices announces the appointment of thirty well known ex-exhibitors to its "Exhibitors Advisory Board. This board was recently instituted by F. B. O. as a move to better production by having theatre owners pass on stories and production possibilities before the actual production has been started.

This idea of a producer and distributor seeking the advice of exhibitors is a new one in the industry. It is one of the many recent policies originated by the executives of F. B. O. to keep in closer touch with exhibitors, thereby placing a finger on the public pulse and obtaining facts and tendencies that clearly indicate what the public wants.

Thirty of the best known showmen in the industry have accepted appointments to the board and will serve in this capacity without any remuneration whatsoever. However, the various members of the board feel that so much good will result from the same that they are willing to contribute a good deal of their time to helping all exhibitors make money by stopping in the very beginning any story that they know the public won't like.

The thirty exhibitors are: H. Aldinger, Opera House, Primghar, Iowa; H. O. Adler, Victoria Theatre, San Pedro, Calif.; Leo Brecker, Plaza Theatre, New York City. Harry M. Crandall, Crandall's Theatres, Washington, D. C.; M. S. Cohn, Strand Theatre, Council Bluffs, Iowa; R. H. DeBruler, Superba Theatre Raleigh, N. C.; E. M. Fay, Fay's Theatre, Rochester, N. Y.; Alexander Frank, Plaza Theatre, Waterloo, Iowa; William Goldman, King's Theatre, St. Louis, Mo.; Charles Gross, Columbia Theatre, Dayton, Ohio; H. C. Horater, Temple Theatre, Toledo, Ohio; G. L. Hooper, National Theatres Corp., Topeka, Kan.; Dennis A. Harris, Davis Theatre, Pittsburgh. Edgar Kirchner, Family Theatre, Detroit; Carl Kettler, Bijou Amusement Co., West Palm Beach, Fla.; Verne R. Langdon, Hub Theatre Company, Chicago; F. N. McCullough, Cameo Theatre, Oil City, Pa.; George Mann, Eureka Theatres, San Francisco; Charles W. McKee, Heilig Theatre, Seattle; Henry S. Pepin, Palace Theatre, Little Rock, Ark.; H. J. Schad, president of M. P. T. O. of Easton, Pennsylvania and Southern New Jersey; William Shirley, Strand Theatre, Schenectady, N. Y.; Toney Sudekum, Crescent Amusement Co., Nashville, Tenn.; Max Schuback, Midwest Theatres Co., Denver; Gratton Toohey, Jewel Theatre, Sioux Falls, S. D.; A. J. Vanni, Poli Circuit, New Haven; W. R. Winch, Wigwam Theatre, El Paso, Texas; A. P. Way, Avenue Theatre, DuBois, Pa.

Schmidt Optimistic

He Sees Showmanship as "Keynote of Success"

Art Schmidt, supervisor of West Coast Exchanges for that organization, left Hollywood last week on a swing around the Western circuit. Before leaving Mr. Schmidt prophesied that 1924 would bring all the hopes of F. B. O. to fulfillment. He also predicted that the year would see the picture industry veer back to normalcy. Mr. Schmidt added:

"Showmanship is the keynote of success. This will be an era of the most intensive showmanship—of salesmanship—of advertising and exploitation. The workers will win. The laggards will fail. There will be a premium on sound, practical knowledge and aggressive spirit."

Simultaneous Showings

Coast Cities Use Alternate Titles of Warner Super

San Francisco and Los Angeles united in simultaneous presentations of the motion picture production by Warner Brothers of Kathleen Norris' story, "Lucretia Lombard," on January 7. These Western twin premieres of the famous novel were presented under two alternate titles which Warner Brothers decided on, for the benefit of exhibitors. In San Francisco, home of the author, the Gradada Theatre showed it under the original "Lucretia Lombard." Los Angeles offered it at the California Theatre there under the title, "Flaming Passion."

Commenting on the title chosen, the San Francisco Call and Post writes: "The decision to retain the identity of Mrs. Norris' story both in name and plot was reached in a conference today by George A. Oppenheimer, head of the organization which distributes the film in California, Arizona, Nevada and the Hawaiian Islands; Herbert L. Rothchild and J. A. Partington, managing director of Herbert L. Rothschild theatres.

"The motion picture public is prone to choose its pictures according to the descriptive character of the titles, it was pointed out in the consideration of the title 'Flaming Passion,' which vividly epitomizes the plot of 'Lucretia Lombard.' However, the theatre and film executives decided to test the merits of the claim that the literary merit of the works of great authors will determine the success of the screen productions if they be faithfully visualized under the original title."

"After the Ball" Ready

T. O. D. C. Present It With Idea of Preserving Old Song

The motion picture owners themselves are the sponsors of a new motion picture which is a screen version of the old popular song, "After the Ball." The theatre owners consider "After the Ball," with "Home, Sweet Home" and "Swanee River," one of the typical American songs that should be preserved.

It was written with banjo accompaniment by Charles K. Harris when he was a banjoist, years ago in Milwaukee. When the theatre owners decided to make a screen record of the song-story they got Charles K. Harris himself to write the scenario and then it came to light that the song was written first as a play by Mr. Harris, and later, when the play showed no signs of ever being produced, the beautiful and dramatic theme found its way to music.

The picture is now ready for the screen and will be seen with Gaston Glass and Miriam Cooper in the leading roles early in February.

Held for Second Week

"Under the Red Robe," the Cosmopolitan Corporation's $1,500,000 motion picture, featuring Robert B. Mantell, John Charles Thomas and Alma Rubens, proved such a brilliant success at the Capitol Theatre, New York, last week, in its first showing at popular prices that it has been held over for a second week at that big playhouse. The big film began its second week last Sunday to crowds as large and enthusiastic as those which greeted it on its first day at the Capitol.

Watch Pictorial Beauty

More Attention to be Paid to Composition in Carey Pictures

To distinguish the new series of Harry Carey pictures from those heretofore produced, Hunt Stromberg is injecting dominating highlights of pictorial composition that he claims will put the new Carey productions in a competitive class with pictures of lavish interiors.

In speaking of "The Night Hawk," the first of the Harry Carey pictures that he will release through the Hodkinson Corporation, Mr. Stromberg said: "This picture will not only be dramatically notable in presenting the star in a distinctively new type of story but pictorially it will disclose some of the most beautiful shots ever brought to the screen. The pictorial composition and artistic balance of this subject will stand out as a striking quality and disclose a new and really exquisite treatment of Western backgrounds."

"Credit for the beauty of the picture belongs to William Thornley, our first cameraman," says Mr. Stromberg. "He has photographed some of the most successful pictures in the history of the industry, and in filming 'The Night Hawk' he performed a glorious piece of work. Even during the most thrilling action of the story one is always aware of the background against which it is developing, and this stamps Thornley's artistic touch as something decidedly unusual."

"The Night Hawk" will be released some time in February by the Hodkinson Corporation.

Players Added to Cast

Frankie Lee and Peaches Jackson, two of the most popular child players in pictures, were added this week to Gasnier's new Preferred Picture, "Poisoned Paradise." Frankie worked with the same director recently in "The Hero." Peaches Jackson has appeared in numerous productions with Thomas Meighan. Others in the cast of "Poisoned Paradise" are Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith.

Prager Resigns

Max E. Prager, for four years treasurer of United Artists Corporation, has resigned that executive post to re-enter his profession, that of a certified public accountant. He will resume this line of work under the firm name of Prager and Fenton, with offices in the Knickerbocker building, No. 152 West Forty-second street. His resignation from United Artists became effective January 19.

Critics Laud Cosmopolitan Feature "Through the Dark"

"THROUGH THE DARK," the Cosmopolitan Corporation's picturization of Jack Boyle's popular "Boston Blackie" story, "The Daughter of Mother McGinn," was hailed by reviewers of the dailies as a thrilling crook photoplay following its Broadway, New York, premiere last week at the B. S. Moss Cameo Theatre. Colleen Moore is featured in the film.

The success of the picture during its first week at the Cameo resulted in it being held over for another week, beginning Sunday. Following are brief excerpts from some of the reviews:

American—"George Hill, the director, has made it one of the liveliest melodramas we have ever seen." Evening Journal—"Adventure, romance and dramatic situations make 'Through the Dark' a compellingly interesting 'crook' photoplay."

Evening World—"Colleen Moore is seen as the Daughter and it is one of the best things she has yet done for the screen. She is ably assisted by Forrest Stanley, as 'Blackie,' Hobart Bosworth, George Cooper and Margaret Seddon."

Mail—"The story is intelligently told, the characters seem real and there is not one bit of hokum in it." Morning Telegraph—"A well written and well told crook melodrama." Sun—"We must admit that we liked it all very much. And you probably will, too." Times—"The story moves along rapidly, and the suspense is well kept up."

New York Premiere for "Hill Billy"

Jack Pickford and his wife, Marilyn Miller, noted light opera star, will head the list of celebrities who will attend the New York premiere of Jack's new photoplay feature, "The Hill Billy." Arrangements are now going forward for the Broadway showing of this second Jack Pickford release for Allied Producers & Distributors Corporation. The theatre has not yet been announced.

Final editing on "The Hill Billy" was completed at the Pickford-Fairbanks studio last week and release prints are being made for shipment to New York. Jack Pickford is now in New York to arrange for the metropolitan showing and also to seek new material for another production.

Others in the cast include: Lucille Ricksen, Frank Leigh, Ralph Yearsley, Jane Keckley, Snitz Edwards, Malcolm Waite and Maine Geary. In the list of players also is a bear—a cub in the beginning of the film, but which grows to a full-sized Bruin by the end of the picture. The story of "The Hill Billy" was adapted by Marion Jackson and suggested by a John Fox, Jr., story. The direction was by George Hill; photography by Dave Kesson and Allen Thompson; titles by Waldemar Young; settings by Harry Oliver, with the editing done by Margaret Lysaght.

Baker Finishes Script

Sends Adaptation to Vitagraph's West Coast Studios for Production

C. Graham Baker, editor-in-chief of Vitagraph, has sent the finished script of a new story which it is planned that David Smith will produce after he finishes "Borrowed Husbands," to the West Coast studios. This is a picturization of one of the most famous plays but the final title for the picture has not been decided.

Mr. Baker is beginning to outline the adaptation of "Captain Blood," by Rafael Sabatini. This production will be made under the direct supervision of President Albert E. Smith. It involves a great deal of research work so that it may be historically correct. The punch of the picture will be the sea battles between the pirate ships and their enemies on the Spanish Main.

The recent purchase of "The Clean Heart," the novel by A. S. M. Hutchinson, by President Smith, brings added activity to the scenario department of Vitagraph. It has not been announced whether this continuity will be prepared by Mr. Baker in view of his work on "Captain Blood."

IN THE VITAGRAPH PICTURE, "MY MAN," HE'S OBVIOUSLY AN ATTENTIVE CHAP

"Fashion Row" Wins High Praise from Los Angeles

MAE MURRAY'S newest Metro picture, "Fashion Row" played a very successful engagement at Loew's State in Los Angeles recently. The comments of the critics were full of praise and enthusiasm for what they characterized as Murray's best picture to date.

"'Fashion Row' is an entertainment worthy of the attention of all Mae Murray fans and principally those who are not," said the News. "It is the best thing that Miss Murray has ever done."

"'Fashion Row' is highly seasoned," said the Los Angeles Times. "You may always depend on Miss Murray for pirouettes of amusement and whirls of excitement. 'Fashion Row' affords Miss Murray real opportunities for dramatic fireworks. You will like what she does."

"Mae Murray has in 'Fashion Row' one of the best pictures in her career," said the Examiner. "In this dual role of Olga Farinova and Zita she has drawn two vivid characterizations and her dramatic success as well as her beauty are displayed with a scope rarely before afforded her in a single picture."

"Miss Murray's best picture," said Ted Taylor in the Record. "Very Good, Murray!"

"'Fashion Row' affords Miss Murray an opportunity for a wider display of ability than many of her most ardent admirers ever believed she possessed," said Charles Goos in the Express. "It is different."

"'Fashion Row' has a gripping story," said the Herald. "Miss Murray's acting speaks much for her ability and her versatility."

"Fashion Row" was written by Sada Cowan and Howard Higgin. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions of which Mr. Leonard is director general and M. H. Hoffman, general manager.

Meriwether Praises

Wants Repeat Dates on Two Fox Specials

That the special attractions released by Fox Film Corporation for the season of 1923-24 are exceptional box-office pictures is shown in the unsolicited letters praising these pictures which have been received by the various Fox branches. The following letter has been received from Manager M. Meriwether, of the Ideal Theatre, Winston-Salem, N. C.:

"Just wanted to congratulate your organization on the two specials I ran recently, which were 'The Eleventh Hour' and 'St. Elmo.' These two are all that an exhibitor can ask in the way of a special, and I want to say that I had a wonderful business the entire run on each production and my patrons were most cordial in complimenting me on securing such pictures for them.

"On 'The Eleventh Hour' my business was wonderful and I could not complain, but when I ran your 'St. Elmo' last week they simply taxed my house at all performances. Truly 'St. Elmo' is a splendid production and I want to arrange for a return showing on each of the above pictures at an early date. I wish to say that I had more favorable comments on 'St. Elmo' than on any other special attraction I have run this season."

Independent Association Seeks William A. Brady's Co-operation

TWO proposed forms for a standard uniform contract were presented by John Lowell Russell at the January 17 meeting of the Independent M. P. Producers and Distributors Association. For cash or outright purchase, or, the alternative covering percentage are the two from which the association will probably make a selection at the next meeting, early in February. Mr. Russell is chairman of the contract committee.

The association will make an effort to enlist the co-operation of William A. Brady. Vice-President Oscar A. Price has been designated to interview this figure in the theatrical world.

Eighteen distributing and producing companies now make up the total membership, according to Chairman Jack Cohn's report. The latest five to file applications to join include: Anchor Film Distribution, Inc., Hollywood; Artclass Pictures Corp., N. Y.; Canyon Pictures Corp., N. Y.. Ben Wilson Pictures Corp., Los Angeles, and Fidelity Pictures Corp., N. Y.

A committee composed of Arthur N. Smallwood, chairman; John Lowell Russell and Jack Cohn was appointed by President Chadwick to devise ways and means to have negative as well as positive film stamped on the margin, so that the ownership may be determined, and in this manner promptly identify any stolen or lost prints. The committee will confer with the Eastman Kodak Co., and other raw stock manufacturers, as well as the laboratories.

It was announced by the Hoy Reporting Service that arrangements have been completed for the auditing of picture accounts throughout the country.

Truart's "Driftwood"

Elaine Hammerstein having returned to Los Angeles, has started work upon the picturization of "Driftwood," her third vehicle made under her Truart contract. This is a tory by Albert Payson Terhune.

"My Man" Almost Ready

Vitagraph's Film From George Randolph Chester's Novel Out Soon

"My Man," the new David Smith production based on George Randolph Chester's novel, with Patsy Ruth Miller and Dustin Farnum in the leading roles, is being printed at the Vitagraph laboratories in Brooklyn and will go forward to branch offices this week.

This story is a strong, gripping picture of American life in a typical American city. The love interest in it runs high and it is replete with splendid comedy. Ben Sledge, played by Dustin Farnum, is the boss of Ring City. He falls in love with Molly Marley, daughter of the traction king, played by Patsy Ruth Miller, and tries to force a quick acceptance of his suit by political machine methods.

David Smith has given reality to his characters and spontaneity to the comedy. Magnificent sets have been provided and the production is said to assure the exhibitor real box office value. The cast includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

"The Man Who Would Not Die" the first of an Indian Frontier series of two-reelers, depicting real stories of and by the Indians. Produced by the National Film Corporation of America and Released by Pathe.

The Way of a Man

By EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36," etc., etc.)

"The Way of a Man" points the way to the box-office.

Exhibitors who have never played a serial have booked the serial.

Exhibitors who play only the best features have booked the feature.

They recognize its bigness, its outstanding merit.

Two Versions

Pathépicture

TRADE MARK

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TRADE MARK

Produced by

C. W. PATTON

Directed by

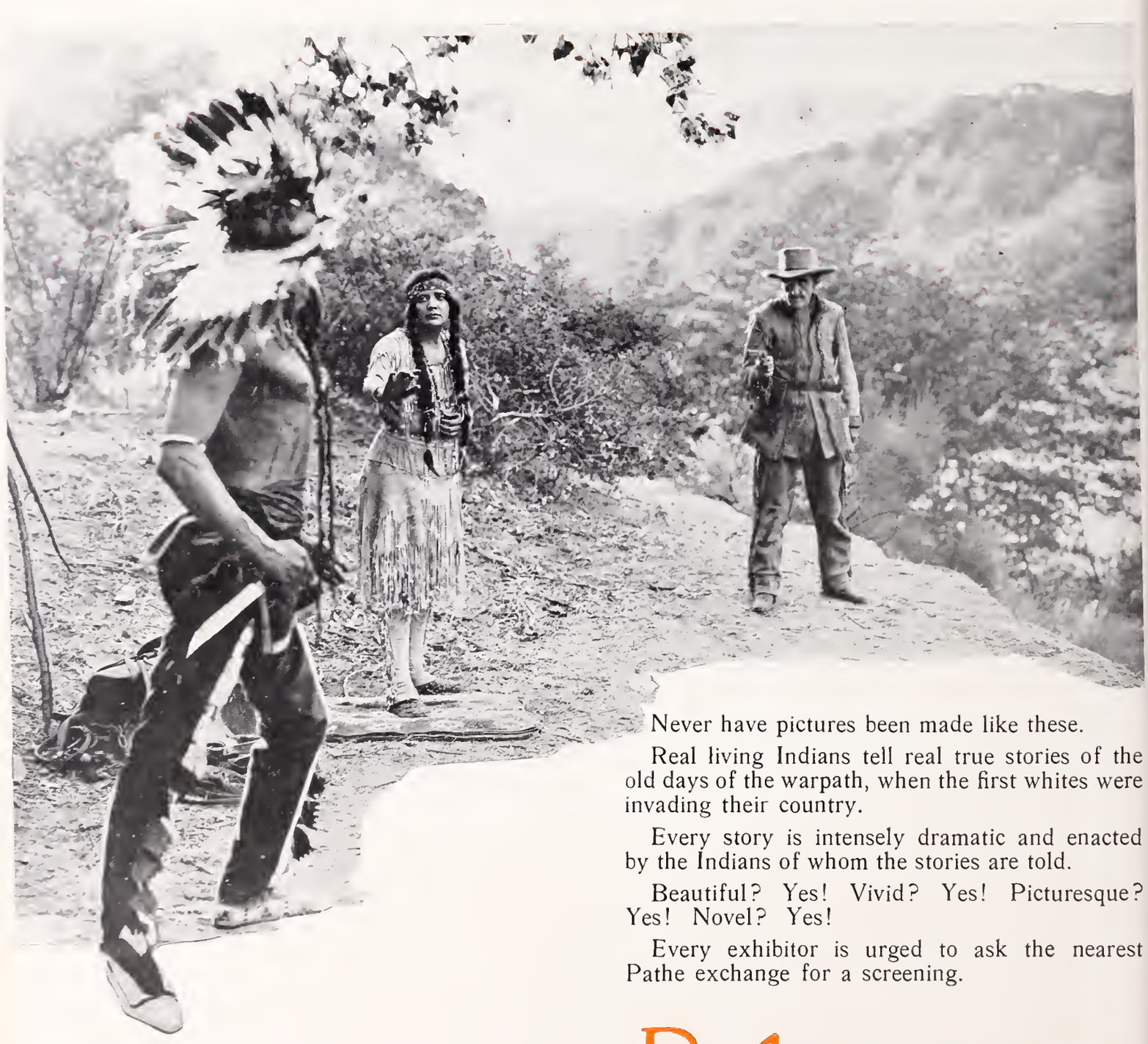
GEORGE B. SEITZ

Announcing the

Indian Frontier Series

True Stories of the Old Wild West

Two parts each



Never have pictures been made like these.

Real living Indians tell real true stories of the old days of the warpath, when the first whites were invading their country.

Every story is intensely dramatic and enacted by the Indians of whom the stories are told.

Beautiful? Yes! Vivid? Yes! Picturesque? Yes! Novel? Yes!

Every exhibitor is urged to ask the nearest Pathe exchange for a screening.

Pathépicture

TRADE MARK

NOTICE
BEWARE OF FILM PIRATES
The Positive Prints of all Pathe releases are the property of Pathe and are NEVER SOLD. The right to use such prints can be legally obtained only from Pathe Exchanges in the United States of America and from authorized agents abroad under non-exhibitable licenses. The use of any of Pathe releases are always retained by Pathe. In case anyone shall be found guilty for Domestic or Foreign use a Pathe release film or part with Pathe's Home Office or nearest branch. Whoever shall sell the film so offered does so at his peril. $10.00 Reward for information leading to conviction of any person stealing Pathe film.

Has Box Office Stars

Many of the Most Popular Players Appearing in Vitagraph Films

Box offices stars now appearang in pictures released by Vitagraph or now in course of production are among the most popular of all players on the screen. Florence Vidor was added to the group when she was engaged for the lead in "Borrowed Husbands," which David Smith is directing at Hollywood. Also in "Borrowed Husbands" are Rockcliffe Fellowes, Earle Williams, Robert Gordon and Kathryn Adams.

Pauline Frederick and Lou Tellegen have the leading roles in "Let Not Man Put Asunder," J. Stuart Blackton's production, and in the supporting cast are Leslie Austen and Helena d'Algy. In Mr. Blackton's coming production, "Between Friends," picturized from the novel by Robert W. Chambers, Mr. Tellegen and Alice Calhoun will be seen.

"My Man," the David Smith production now ready for branch offices, has Patsy Ruth Miller and Dustin Farnum in the leading roles, with Niles Welch and William Norris in the supporting cast.

J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Kathleen Key and Pat O'Malley are featured players in "The Man from Brodney's," the stirring romance adapted from George Barr McCutcheon's novel.

Mary Carr, Jimmy Morrison, Burr McIntosh, Mary MacLaren and Madge Evans are playing in "On the Banks of the Wabash," while Cullen Landis, Alice Calhoun and Otis Harlan have important parts in "Pioneer Trails."

Charles E. Blaney's first feature, "The Love Bandit," brings to the Vitagraph banner Doris Kenyon and Victor Sutherland. He has engaged Mildred Harris and Cullen Landis for his second feature, "One Law for the Woman."

Rex Ingram in Tunis

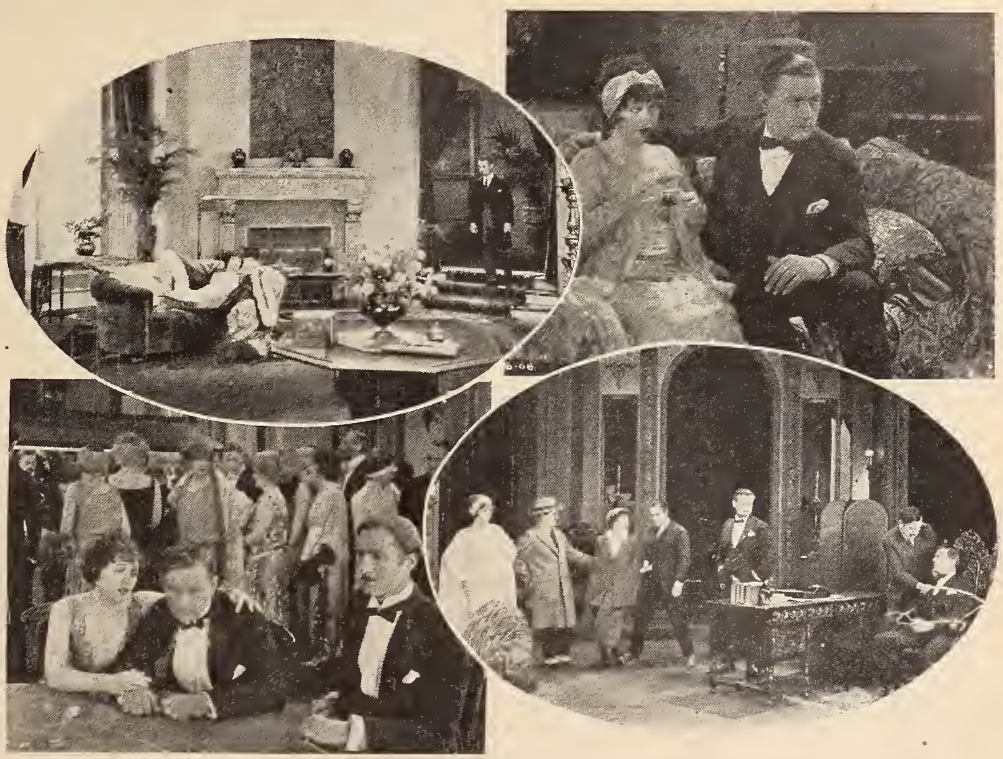
Noted Metro Director Making "The Arab" in Colorful Locales

The frequent and uncertain reports of Rex Ingram's doings in Africa have crystallized in the announcement from the Metro offices this week that its noted director is at work there on his next Metro picture, "The Arab." It will be one of the late Metro releases this season.

In a cable received by Metro officials from Mr. Ingram, now in Tunis, Algiers, where part of this interesting picture is being made, Mr. Ingram declared that his new production is well set and that it bids fair to be one of the great pictures of the season. Following "Scaramouche" such news is interesting.

"The Arab" will be a picturization of Edgar Selwyn's great stage success which took Broadway by storm several seasons' ago. A cast of celebrated players and a fully equipped technical staff are in Tunis with Mr. Ingram. They are expected to return to this country shortly but not before several important steps in the production of "The Arab" have been completed.

The technical staff with Mr. Ingram consits of John F. Seitz, who photographed "Scaramouche;" Roy Musgrove as second cameraman; Ray Moyer as master of properties; Captain C. F. Koch as technical expert-in-general and as interpreter, and Monroe Bennett, prominent Hollywood laboratory man, who was engaged to assume personal charge of this phase of the expedition.



Kenneth Harlan, Carmel Myers in "Poisoned Paradise," a Preferred Picture.

"Shenandoah" Mishap Scoop for Pathe News Cameramen

"IT'S an ill wind that blows nobody good." The seventy-two mile gale that recently tore the giant Navy dirigable from its mooring at Lakehurst, N. J., and sent it in a wild runaway flight over the state of New Jersey for nine hours, is an instance in point. The good accomplished here was that the incident served to bring out strikingly the efficiency and enterprise of Pathe News and resulted in adding one more scoop to the long list of achievements already scored by that news.

The Shenandoah was returned safely to its hangar by dawn of Thursday morning, January 17. By five o'clock Thursday afternoon special prints of the accident were on their way to all parts of the country. The Pathe News pictures were the first to be shown in the Broadway houses on Thursday, appearing on the late afternoon programs. The late afternoon programs of the Newark, N. J., theatre also contained the Pathe News pictures of the accident.

The incident also served to bring out in striking fashion the enterprise with which the Pathe organization covers events of unusual interest. With the receipt of the first news at the Pathe News office, telling of the accident, Emanuel Cohen, editor of Pathe News, sent out a series of dispatches that brought every staff cameraman between Washington and Boston into instantaneous action. Every salient point was manned by a Pathe News cameraman.

Then followed a long vigil through the night with each cameraman all set to hop at a moment's notice to any point within his territory. With the first dawning of light the Pathe News cameraman at Lakehurst secured shots of the damaged airship from every angle and sent them in record time to the Pathe News laboratory at Bound Brook, New Jersey, whence they were speeded to screens in every section of the country.

Say "Girl Shy" Is Lloyd's Best

The screens of the country will shortly present what is declared in dispatches from the Coast to be easily Harold Lloyd's greatest comedy effort up to the present "Girl Shy" has been definitely selected as the release title of Lloyd's latest comedy for Pathe, which was made under the working title of "The Girl Expert."

A preview of the comedy held on the evening of January 16th before a regular theatre audience at Hoyt's Long Beach was the occasion of the following dispatch from Los Angeles:

"The new comedy is along the lines of 'Grandma's Boy,' but contains far more laughs."

Does Big Business

Having played to a big week's business at the Rivoli Theatre, New York, Gloria Swanson in her latest Paramount picture, "The Humming Bird," a Sidney Olcott production, is being held over a second week. The house gross for the first week of "The Humming Bird" was nearly $30,000. The receipts for Sunday exceeded those for any previous Sunday this season by nearly $1,000, and the figures held to a high level throughout the week, Saturday showing only $400 less than the preceding Sunday.

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The Catalogue of Catalogues

For the smallest theatre and the biggest palace!

All Year Round SERVICE

In line with its policy of service to the exhibitor, the MOVING PICTURE WORLD is about to issue a series of handbooks covering the selection and usage of every item of theatre equipment.

This series will answer in a practical manner the "How," "When," "What" and "Where" that every exhibitor constantly asks and will constitute a practical working library for the owner and house manager.

Each handbook will contain the latest word in helpful theatre planning and prove a most reliable Buyer's Guide.

Ready Shortly

MUSIC FOR THE THEATRE

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Editing Pickford Film

After "Dorothy Vernon" New York Premiere in March, Mary and "Doug" May Sail

"Dorothy Vernon of Haddon Hall," the new Mary Pickford screen production, will be ready soon for its world premiere, judging from the activities at the Pickford-Fairbanks studios where the film version of Charles Major's novel is now being cut and titled. Waldemar Young, who wrote the scenario; Marshall Neilan, who directed the picture, and Miss Pickford doing this work.

Just as soon as the work of editing has been completed the production will go into the laboratory for release prints. Right after that plans will be made for a New York premiere, which will probably be early in March.

Miss Pickford now plans to attend the premiere showing, after which she and Douglas Fairbanks anticipate a trip to Europe for a three or four months' vacation, visiting countries left out of their itinerary during their last trip abroad.

Booking Rapidly

"Judgment of the Storm" Winning Wide Success

The Film Booking Offices have received a great volume of bookings on "Judgment of the Storm," the first Palmer Photoplay Corporation production. First-run theatres, important circuits and leading second-run houses all over the country have sensed its entertainment, dramatic value and exploitation possibilities.

"Judgment of the Storm has been booked by Sid Grauman for a four-weeks' run at the Mission Theatre, Los Angeles. In New York it has been booked by the entire Keith Circuit, embracing the Moss and Proctor houses.

F. B. O. Starts Year with Big Production Schedule

THE biggest production program undertaken by the Film Booking Offices is actually under way at the Hollywood studios. Coincident with the arrival of Vice-President J. I. Schnitzer from New York was the appointment of B. P. Fineman as the new general manager by the directors of the company. Production activities at the F. B. O. plant at Melrose avenue and Gower street have undergone swift expansion.

First to get under way are the new "Telephone Girl" series based on the H. C. Witwer stories glorifying the telephone girl and which are now appearing in monthly installments in the Cosmopolitan magazine. Mal St. Clair, who directed the first series of "Fighting Blood" and sprang into national prominence as a director as a result of his good work, is supervising "The Telephone Girl" series.

In the lead is Alberta Vaughn, formerly with Mack Sennett and who is being hailed as the "new Venus of the screen." Others in the cast are the old "Fighting Blood" comedy favorites, Kit Guard and Al Cooke. A new comedienne of high promise also has been added in the plump and pleasing person of Gertrude Short.

Each episode of the twelve will feature a new leading man to play opposite Miss Vaughn, who will retain stellar honors throughout. Eddie Hearn, popular young actor under contract to F. B. O., plays the leading male role in episode number two, while George O'Hara serves in a like capacity in episode three.

O'Hara also will be starred in a production to be directed by Al Santell, who recently surprised the industry with the mystery comedy drama, "Lights Out." Melodrama and young romance will be the outstanding elements of the plot. Mr. Santell now is co-operating with the author in the preparation of the continuity.

Emory Johnson is shooting some of the big scenes of "Swords and Plowshares," his next big attraction for F. B. O. Returning recently from Santa Barbara, where his company stayed three weeks, Johnson will devote the next two weeks to interiors on the lot, after which he will go to San Francisco for spectacular battle scenes. Johnnie Walker and Mary Carr are the leading members of the cast, which includes Dave Kirby, Rosemary Cooper and Gloria Gray. The story is by Mr. Johnson's mother, Emilie Johnson.

Chester Bennett will start a new Jane Novak production within a week or so. He has not determined upon a story but the choice has narrowed down to two.

The widespread popularity of H. C. Witwer stories as reflected by the unusual successes of the "Fighting Blood" series has impelled the F. B. O. executives to prepare for early production the new "Ajax the Great" series. These will get under way at an early date.

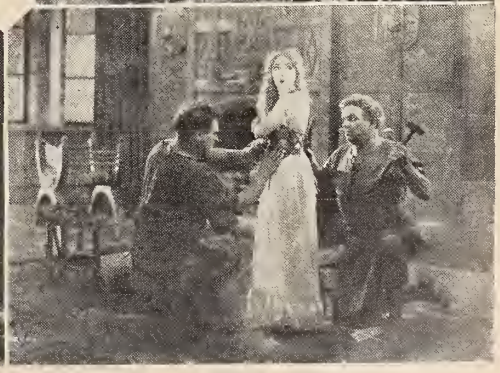
Independent producers are camping in large numbers on the F. B. O. lot. William Seiter will soon begin "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is at work on a new picture with an all-star cast. Carlos Attractions also will begin this week a new picture featuring Richard Talmadge.

Book Blaney Thrillers

Charles E. Blaney's melodramas on the screen, the first of which is "The Love Bandit," with Doris Kenyon, Victor Sutherland and Cecil Spooner in the leading roles, are filling a demand. Vitagraph branches are reporting excellent bookings on this productin. "One Law For the Woman" with Mildred Harris, Cullen Landis and Cecil Spooner in the leading roles is near completion on the West Coast. Fire which destroyed several important sets caused some delay to the producer.

Chaplin Scores Again

"In spite of very cold weather Charles Chaplin's 'A Woman of Paris' in its first two days at the Orpheum theatre, Chicago, played to the biggest business in the history of the house, except 'Rosita'," said Aaron Jones in a message to Hiram Abrams, president of United Artists Corporation.



MARY PICKFORD IN "DOROTHY VER NON OF HADDON HALL," UNITED ARTISTS RELEASE

Complete Reorganization Takes Place in Hepworth, Inc.

FOLLOWING the return to this country of R. T. Cranfield from England, Hepworth Distributing Corporation announced this week a complete reorganization whereby this company, which handles the American distributing rights of Hepworth Picture Plays of England will be known under its new personnel hereafter as Hepworth, Inc., with R. T. Cranfield as president, and Joseph di Lorenzo as vice-president and general manager.

Mr. Cranfield spent six weeks in England conferring on production and distribution plans with Cecil M. Hepworth, England's foremost producer, whose complete product will be sold on the franchise plan to independent exchanges in America by Hepworth Incorporated. With the reorganization comes the announcement that up to and including August, 1924, Hepworth, Inc. will release seven big productions, titled, "Lily of the Alley," "Speak No Evil," "Pipes of Pan," "John Forrest Finds Himself" "The Amazing Quest," by E. Phillips Oppenheim, "Mist in the Valley," and "Justice Raffles," by E. Hornug, author of the celebrated Raffles stories.

Of this series of seven productions, "Lily of the Alley," "Speak No Evil" and "Pipes of Pan" are now ready for immediate release. Pending negotiations with the foremost state right exchanges in the country indicate that a ready market awaits the release of the Hepworth schedule.

Joseph di Lorenzo, in charge of distribution, is highly enthusiastic about the outlook for his product and is making elaborate edvertising and publicity plans to help the various exchanges put over the Hepworth product in good shape.

Germany Reduces Tax

But—Only on William Fox's "Over the Hill" Production

William Fox announces that "Over the Hill" has been duplicating its American success to such an extent in Germany that the German government has caused a reduction, and in some cases full repeal, of the war amusement tax on the picture.

When the stimulating moral tone of the picture became apparent to the Berlin authorities the Committee of the Central Institute of Education and Public Instruction recommended the reduction. One after another of the various other cities and states have been ordering off the tax on this particular picture.

According to the reports coming into the foreign department of Fox, "Over the Hill," achieved the record of making the longest run of any picture ever shown in Dusseldorf. At Munster 3,000 persons saw it in one day.

Hughes Completes "Steel"

Goldwyn Pictures has just received a wire from the studio that Rupert Hughes has finished photography on "True As Steel," which went into production in December. The picture was made in its entirety at the Goldwyn Studios. Aileen Pringle has the leading feminine role. Huntley Gordon, Eleanor Boardman, William Haines, Cleo Madison, Norman Kerry, Louise Fazenda, Jean Haskell, Louis Paine, William H. Crane, Lucien Littlefield and William Orlamond, are also casted.

Yoder Joins Hodkinson

The announcement has just come from the W. W. Hodkinson Corporation that Col. Bill Yoder, former southern division manager for Pathe, has joined the Hodkinson forces as their Atlanta branch manager.

The Colonel will take charge of the Atlanta office on January 21.

Goldwyn Forming Rental Depot

Organization of a "rental department" of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president.

The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Wires First Boost

Fox Film Makes Exhibitor Break Silence of 18 Years

When the William Fox special production, "The Temple of Venus," played an engagement at the Monarch Theatre, Georgetown, Texas, the business so pleased Sebe Goodlett, manager of the house, that he sent the following telegram to the Dallas office of Fox Film Corporation:

"I guess when you say 10 per cent. that means the best, but if there is anything over 100 per cent. it is 'Temple of Venus.' Biggest matinee in months and night show starting off same way. Looks mighty 'fittin' since business has been off so long. This is first wire I have ever sent in on a picture in all my eighteen years as an exhibitor, but I'll swear you are due it on this one."

LILLIAN GISH IN "THE WHITE SISTER," HENRY KING'S METRO PICTURE

Schulberg in New York

Announces Acquisition of the Hollywood Studios

B. P. Schulberg, president of Preferred Pictures, arived from Los Angeles Saturday for a conference with J. G. Bachmann, treasurer of that company, and Henry Ginsberg, general sales manager.

Distribution plans for the coming season will be discussed and Mr. Schulberg will, while in New York, complete his production arrangements for the next twelve months.

Through his new lease on the Hollywood Studios, Mr. Schulberg acquires unusually fine facilities for his new product, so that he will be able to handle adequately the production units that are to be added.

Gasnier is just finishing an elaborate production of Robert W. Service's novel, "Poisoned Paradise," with Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith. Upon Mr. Schulberg's return to the coast work will begin on a production made from Edwin Balmer's novel, "The Breath of Scandal," which will be the first Preferred Picture made in the Hollywood Studios.

Mr. Schulberg and Mr. Bachmann promise an interesting distribution and production announcement upon the completion of Mr. Schulberg's conferences here.

His First Fox Screen

Ibanez Conceives "Circe" Especially for Mae Murray

Vincente Blasco Ibanez, Spanish writer of "The Four Horsemen of the Apocalypse" and other famous novels, has written his first story directly for the screen. It is called "Circe" and is dedicated to Mae Murray, noted Metro star, who, it is reported, considers this great honor the highest point in her career.

In "Circe" Senor Ibanez is said to have written a story of great originality and power. The story is laid in Monte Carlo, Paris and Spain and has a wide variety of color and exoticism. He now is on the West Coast discussing plans for the future production of "Circe" with Mae Murray and Robert Z. Leonard, her husband-director.

Re-Sign Mae Busch

Goldwyn Pictures Corporation announces that it has renewed its contract with Mae Busch for an extended period of time, as a reward for the excellence of her characterization of Bessie Collister in Victor Seastrom's "Name the Man!"

"The Fighting Tylers" New Hal Roach Feature

HAL ROACH, the prominent Pathe producer, has completed camera work on the first of a group of feature productions which are to be filmed on the West Coast under his auspices. The feature just completed is a comedy-drama, made under the working title of "Somewhere in Missouri." The release title will be "The Fighting Tylers." The production is now being cut and titled and will be shortly ready for shipment East.

"The Fighting Tylers" is described by Pathe as a human-interest drama built around a political intrigue of a country town, in the Middle West and embodying a number of surprise comedy twists. Blanche Mehaffey, the former Follies beauty, and Glenn Tryon appear in the leading roles. The supporting cast includes Dick Gilbert, John Gavin, Emma Tanzey, Leo Willis, Bob Kortman, and Richard Daniels. Roy Clements co-directed with Hal Roach.

"The Fighting Tylers" is the first step in Hal Roach's expansion of feature production activities, as provided for in the recent organization of the Hal Roach Studios. The subject just completed heads a possible series of two feature-length comedy-dramas a year, it is stated. Under the plan of reorganization recently effected, active management of the Hal Roach Studios was placed in the hands of General Manager Warren Doane, so as to afford Mr. Roach the opportunity of engaging personally in the writing and directing of these comedy-dramas.

Another important phase of Hal Roach's feature production plans is the contemplated filming of two novelty features a year to be made along the lines of his recent adaptation of the famous Jack London novel, "The Call of the Wild."

1st National Selling Plan Waxing Strong at Exchanges

COINCIDENT with the announcement of the new selling plan adopted by First National Pictures E. A. Eschmann, general manager of distribution is conducting rousing sales meetings at First National exchanges. He reports enthusiasm for "The 1924 Twenty," the open market sales plan on which twenty pictures will be released between February 4 and June 17.

This is the first time that Mr. Eschmann has met his field forces on their home ground and he is elated by the spirit manifested at the exchanges thus far visited. They include Indianapolis, Detroit, Chicago, Milwaukee, Minneapolis, and Des Moines. Twenty key cities will be visited by the manager of distribution on his way to the Coast studios, where he will confer with the production heads.

The home office of First National reports a quick response from exhibitors following the announcement of the sales plan. Nate Robins of Utica and Watertown and Cohen's Theatre of Poughkeepsie were the first to accept the new contract, which is beneficial to franchise holders and non-franchise holders alike.

It is believed that the 1924 Sales Plan is broad enough in scope to permit of its adaptation to any and all market conditions. One essential point is the protection afforded to all franchise holders. In every instance, franchise holders have the first call on the twenty pictures included in the group. They are not offered elsewhere until the franchise holder has decided whether he wants them.

ONE-QUARTER OF "THE UNINVITED GUEST" IS IN TECHNICOLOR

This J. E. Williamson-Ralph Ince production was filmed in New York, the Bahamas and Florida and is colorful in the extreme. In the cast are Jean Tolley, Maurice Flynn, William Bailey, Louis Wolheim, Mary MacLaren.

View New Griffith Film

Corinne's "Lilies of the Field" So Hailed by First National Head

Following the arrival of Richard A. Rowland, general manager of First National, and Sam Katz, at the coast studios where they viewed the Corinne Griffith production, "Lilies of the Field," the release date of this picture has been set ahead to March 24.

First National executives expect big things from this picturization of William Hurlburt's play. Mr. Rowland characterizes Miss Griffith's work in this picture as being the greatest of her career.

A picture of an entirely different type, but equally strong in its way, is Richard Walton Tully's "Flowing Gold," also viewed by Messrs. Rowland and Katz. This Rex Beach story has Anna Q. Nilsson and Milton Sills in the leading roles. Joseph DeGrasse is the director for this Rex Beach novel.

F. B. O. Names Gray

The executive lineup at the F. B. O. studios is expanding as the work of readjustment proceeds under the supervision of Vice-President Joe Schnitzer and B. P. Fineman, new general manager of the Hollywood plant. The latest addition is John Gray, who was recently appointed head of the scenario department. Gray has spent many years in the service of the theatre is an actor, author and stage director. He was associated with Mack Sennett for several years and is credited with authorship of many of that producer's biggest successes, including the starring vehicles of Mabel Normand.

Another recent appointee was Frank Ormston as art director, replacing William Heywood, resigned. rmston is a prominent figure in the film colony.

"Knockout" Says Len

St. Paul Showman Lauds Metro's "Strangers of the Night"

Len S. Brown of the New Astor Theatre, St. Paul, Minn., who is well known for his exploitation novelties and superior showmanship methods, comes to bat with an interesting letter sent to Abe Fischer, manager of the Metro exchange in Minneapolis.

"Metro has been busy of late telling the world 'This is a Metro year,'" writes Mr. Brown. "Naturally the world is full of skeptics—it always is. One of the most convincing arguments Metro could possibly advance in support of the Metro Year slogan is your picture, 'Strangers of the Night,' with which we have just concluded a very successful engagement at the Astor, St. Paul, in the face of the severest weather conditions in the past ten years.

"In my opinion the picture is proverbial 'knockout'—the knockout we read so often about and so seldom see on our screens. It has everything a 10 per cent picture should have—thrills, story, direction, stars, suspense, comedy, a combination of pirate romance and modern adventure—and is backed up by the prestige of the stage success in its original form.

"I need hardly add the picture was enthusiastically received by our patrons, and we were the recipients of many favorable comments during the run of the picture. Give us more pictures like 'Srangers of the Night' and half our troubles will be over."

Has Elinor Glyn's O. K.

Goldwyn's "Three Weeks" Bears Author's Stamp of Approval

Elinor Glyn was on the set every minute while Director Crosland was filming "Three Weeks" and she has placed her O. K. on every detail of the picture as well as upon the completed film. Her characters appear upon the screen as she wants them to appear according to her signed statement to that effect, which Goldwyn claims to have in its possession.

Carey Wilson prepared the continuity for the picture from Mrs. Glynn's own scenario. The settings were designed by Cedric Gibbons. Cameraman John J. Mescall did the cranking.

The cast is headed by Aileen Pringle. Conrad Nagel has the male lead. Other members of the cast are: H. Reeves-Smith, Helen Dunbar, Mitchell Lewis, Dale Fuller, Stuart Holmes, Robert Cain, Joan Standing, Nigel de Brullier, Claire de Lorez, William Haines, Alan Crosland, Jr., George Tustain and Dane Rudhyar.

A Hit in Milwaukee

Critics Praise Lillian Gish in "The White Sister"

Lillian Gish in "The White Sister," the inspiration picture that Metro will soon give national distribution, played the Alhambra Theatre in Milwaukee recently.

"With no stretch of the imagination this picture can at once be placed in the list of the best productions," said the Evening Sentinuel. "Miss Gish has never done better work."

"Lillian Gish is better in 'The White Sister' than in anything she has ever done," said Peggy Patton in the Wisconsin News. "From any standpoint it is splendid."

"'The White Sister' unquestionably is an out-of-the-ordinary contribution to the screen," said the Milwaukee Leader.

"When you see a certain actress in a certain role and you say to yourself, 'There's no one else in the world could have played it as she does' then you know it's a pretty splendid performance. And if you are that rare combination—a film fan and book reader—you can tell in advance what the fragile and lovely Lillian Gish would make of F. Marion Crawford's novel, 'The White Sister.' To tell you more would be to steal from your enjoyment of the picture." Thus wrote Mary Mac in the Milwaukee Journal.

Fattens Box Office

One of the largest week's business ever done by any San Francisco motion picture theatre was the result of the first week of the world's premier showing of Frank Lloyd's First National Picture version of "Black Oxen," written by Gertrude Atherton and featuring Corinne Griffith and Conway Tearle, at Loew's Warfield Theatre, reports First National.

JOHN GILBERT IN THE WILLIAM FOX PICTURE, "THE WOLF MAN."

Schnitzer Explains

Issues Statement Regarding Change in Name of F. B. O. Studios

Confusion resulting from recent published reports that the F. B. O. organization, formerly Robertson-Cole, is operating under new ownership and management, led this week to the issuance of the following statement by J. I. Schnitzer, vice-president of the Film Booking Offices of America, who is in Hollywood supervising production plans for the new year.

"The financial control of Robertson-Cole still remains in the hands of the Grahams, bankers of England and Scotland. They have controlled the organization from its inception several years ago, and have seen it grow during the last year or more into one of the most flourishing concerns in the film industry.

"Owing to the fact that Messrs. Cole and Robertson have withdrawn from the business and their names have no significance, it was decided to drop the name Robertson-Cole and use instead the name Film Booking Offices, by which our rapidly expanding sales machine has been known for almost two years. Our studios at Melrose avenue and Gower street, therefore, will henceforth be known as the F. B. O. studios. The ownership remains the same as it has always been."

Blaney Plays for Screen

Stage Success to Follow First Just Completed

Charles E. Blaney has returned to New York from the West coast, where he finished shooting "One Law for the Woman," the picturization of one of the best of his famous stage plays in which which Mildred Harris and Cullen Landis have leading roles, and is enthusiastic about the second of his productions which have been translated into film.

"Miss Harris' work in 'One Law for the Woman' is so fine that I have engaged her for my third production, 'The Unwanted Wife,' which I will produce at the Peerless Studio in Fort Lee. The reception of 'The Love Bandit,' which has been released by Vitagraph, by critics and exhibitors, has been most encouraging. I have long felt that the Blaney stage successes would lend themselves to picturization admirably. Melodramatic conflict, with the breadth of action which the camera permits, and the pictorial background for the drama, assures entertainment value of box office kind."

New York Censors Try Hard to Justify $80,717 Expense

MOTION picture censorship in New York State last year cost the producers no less than $163,227.29. Since August 1, 1921, when the present censorship law became effective in the Empire State, producers have paid to the censorship board exactly $476,233.06. Practically 50 cents out of every dollar paid by the producers to the commission last year was spent in meeting the running expenses of that board. In other words, the sum of $80,717.43 was spent by the commission.

These figures were revealed in a report submitted by the New York State Motion Picture Commission to Governor Alfred E. Smith on January 19. In a way, the report, covering eighteen typewritten pages, became the commission's own argument for its retention, a thing which Governor Smith does not believe necessary and which was clearly outlined in his annual message to the Legislature at the opening of the present session. Politically, the report can be viewed as the first broadside to prevent the repeal of the law.

During the past year, the commission made a total of 2,881 eliminations from 586 films. There were 2,257 films approved without eliminations, while 29 features received "thumbs down" in their entirety. No less than 621 titles were eliminated, and 2,260 scenes. The old excuse of "tending to incite to crime" was given by the commission as the reason for 382 eliminations, 105 being for alleged indecency, 238 for alleged inhumanity, 126 because the commission thought that such tended to corrupt morals, 29 because they were sacrilegious and 26 for alleged obscenity.

The eliminations were made from 282 dramas, 159 comedies, 62 comedy-dramas, 72 serials, 8 news reels, 2 educationals and one cartoon. There were 25 appeals.

Of the $80,000, and more, spent by the commission last year, $56,822.57 went in the way of salaries. The projection cost $4,424.99. Other items include one of $4,860 for traveling and one of $7,477 for supplies and materials.

In its report the commission has this to say:

"Our jurisdiction is confined to the character of the film. On several occasions, actors who are prominent in the profession have become involved in scandals which created a demand that the pictures in which they appeared be prohibited from the screen. While the statute does not clearly cover a case of this kind, the commission has felt that if the persons involved were convicted of crime or their characters were bad, that it would be justified in deciding that the mere exhibition of the film in which they were shown would tend to corrupt morals, and in that respect would come within the inhibitions laid down in the statute. The discretion, however, in cases of this kind should be cautiously exercised."

The report of the commission carries three or four recommendations, one that the present law be changed so that it will remove the uncertainty and confusion which now exists as to what constitutes an educational, charitable or religious film, and also so as to give the commission authority to issue permits for industrial film without the payment of the fee fixed by the statute.

Another recommendation is that the law be clarified to the end that the commission be given power to prevent the exhibition of pictures in which criminals or persons recognized to be of a debased character appear.

Censors Discussed

While there has been no change the past week in the motion picture censorship situation at the State Capitol in Albany, N. Y., it nevertheless is a much discussed proposition among the Assemblymen who apparently are endeavoring to gain the other fellow's idea and argument before settling the question in their own minds. Some of the Assemblymen, who are openly in favor of doing away with censorship as an individual state proposition, believe that before such is done, however, there should be a Federal censorship commission, at Washington or elsewhere, that would have supervision and the final say on pictures shown throughout the nation.

If such was in existence today, there is no question but that quite a number of the New York State Assemblymen would vote in favor of the repeal of the law as it exists in that state. But they do not want to abolish the existing law until there is some assurance of a national body to look over film before it is shown.

"THE LULLABY," AN F. B. O. PICTURE STARRING JANE NOVAK

Corinne Griffith in First National's "Lilies of the Field"

Great Advance Demand for Harold Bell Wright Film

SOL LESSER, president of Principal Pictures Corporation, which produced Harold Bell Wright's story, "When a Man's a Man," a First National attraction, reports a big advance demand for the picture. The National release date is early in February. Up to date, according to Mr. Lesser, thousands of inquiries about booking the picture have been received from exhibitors in all parts of the United States. He reports this is an unusual situation and attributes it to the tremendous popularity of Harold Bell Wright.

In novel form "When a Man's a Man" has had an actual sale of 1,400,000 copies, Mr. Lesser points out. If 100,000 copies of a "best seller" are disposed of, the publisher and author congratulate one another, while if the sales reach 300,000 they are considered "phenomenal."

"It would be difficult," says Mr. Lesser, "to find an adjective to describe the tremendous sales of Harold Bell Wright's 'When a Man's a Man.' Literary critics have marveled at it. Some authors say the sale is undeserved because Harold Bell Wright is only 'one of the plain people.' In that phrase lies the whole secret of his success. Mr. Wright fought his own way in the world from the time he was a child. He saw much of life and he writes of what he saw. The result is that his works are thoroughly American and are filled with dramatic strength. Also, he is the idol of the so-called 'plain people' of the United States."

Edward F. Cline directed "When a Man's a Man." In the cast are John Bowers, Marguerite de la Motte, Robert W. Frazer and George Hackathorne.

Paramount Managers Meet in Quarterly Convention

THE quarterly convention of Paramount district and branch managers opened at the company's home office in New York last Thursday morning and continued two days. Seventy-five men, including representatives of the company throughout the United States and Canada and home office executives, were in attendance.

The business sessions, which occupied the mornings and afternoons, were presided over by S. R. Kent, general manager of distribution. On Thursday evening the entire body attended a performance of "The Ten Commandments" at the George M. Cohan Theatre, and the convention was brought to a close with a banquet on Friday evening at the Commodore.

Those who attended are: Adolph Zukor, S. R. Kent, G. J. Schaefer, Boston; John D. Powers, New Haven; J. H. MacIntyre, Portland, Me.; John Hammell, M. Kusell, M. W. Kempner, Albany; W. E. Smith, Philadelphia; P. A. Bloch, Philadelphia; Harry Hunter, Washington; E. W. Sweigert, Wilkes-Barre; F. F. Creswell, Atlanta; David Prince, Atlanta; H. F. Wilkes, New Orleans; C. E. Peppiatt, Charlotte; S. Chestnutt, Jacksonville; H. A. Ross, Detroit; Otto Bolle, Detroit; M. C. Hughes, Pittsburgh; J. E. Fontaine, Cleveland; C. C. Wallace, Chicago; N. F. Agnew, Chicago; O. J. Wooden, Milwaukee; M. M. Hirsch, Peoria; M. A. Milligan, Cincinnati; C. M. Reagan, Indianapolis; H. W. Dodge, Columbus; R. C. LiBeau, Kansas City; B. Blotcky, Kansas City; H. I. Krause, St. Louis; Louis Marcus, Salt Lake City; H. W. Braly, Salt Lake City; M. S. Wilson, Denver.

Herman Webber, San Francisco; O. V. Traggardh, San Francisco; C. N. Peacock, Los Angeles; G. P. Endert, Seattle; C. M. Hill, Portland, Ore.; A. W. Nicolls, Minneapolis; Frederick Strief, Minneapolis; R. F. Crawford, Des Moines; R. D. Thomson, Omaha; A. B. Leak, Sioux Falls; H. G. Rosebaum, Dallas; J. B. Dugger, Dallas; R. E. Heffner, Oklahoma City; W. H. Erbb, Memphis; P. H. Reisman, Toronto; E. English, Montreal; W. A. Bach, Toronto; D. Clark, Toronto; P. J. Hogan, St. John, N. B.; H. G. Ballance, J. D. Clark, G. W. Weeks, Claud Saunders, A. M. Botsford, C. E. McCarthy, Mel Shauer, M. H. Lewis, C. M. Spidell, G. B. J. Frawley, A. O. Dillenbeck, E. E. Shauer, E. J. Zukor, Robert T. Kane, Joseph Seidelman, Henry Salsbury, O. R. Geyer, G. Weltner, D. Souhami, M. H. Greenwald, Cincinnati; J. Davis, Boston; John C. Graham, London; Leon Bamberger.

Boston Responds

MacLean's "Yankee Consul" World's Premiere Is Gala Event

Douglas MacLean in "The Yankee Consul," his adaptation of the Henry Blossom-Alfred G. Robyn musical comedy hit, had a Saturday attendance record of note at the Fenway Theatre, Boston, at the opening of its world premiere last week. The event marked the 20th anniversary of the musical comedy of the same name and was made a gala occasion.

On Monday J. S. Woody, General Manager of Associated Exhibitors, received the following telegram from Charles Raymond, Managing Director of the Fenway: "The world's premiere of Douglas MacLean in 'The Yankee Consul' packed the Fenway Theatre all day. The audience started laughing in the first foot of the picture, gradually increasing the wild ride down hill in an auto brought forth roars that shook the building. Accept congratulations on another MacLean comedy knockout. It stacks up with the best Mr. MacLean has ever done and the seasick scenes in which MacLean holds the screen alone proves him to be a consummate master of pantomime. It should pack the theatres."

Trowbridge Resigns

C. S. Trowbridge, who has been associated with the United Artists since its organization, resigned this week. He was at first supervisor of the American Exchanges and then went to England as general manager of the Allied Artists, the English branch of the United Artists. During the War he was assistant director of the Division of Films for the Government.

Another Convert for Charlie

Admitting that he always had thought Charlie Chaplin a great comedian and "terribly funny" as such, but asserting that he never had considered Charles Chaplin "a genius" until he had viewed his first photodramatic production, "A Woman of Paris," H. E. Ellison, manager and director of the Paramount theatres, Denver, Colo., has sent the following letter to Mr. Chaplin voicing praise for Chaplin's first United Artists release. The letter follows:

"They say that a confession is sometimes good for the soul. Well, I have always liked your comedies very much, but I could not see that which some critics called 'genius' in you. I thought you were terribly funny, but largely because God made you that way.

"But since I have seen 'A Woman of Paris' I now see you on a pinnacle with none of the others anywhere near you. I am perfectly willing that they should call you a genius now.

"I cannot say enough to express my appreciation of this picture. This is not attempt to gush or impose myself on you, but when a man does accomplish a great work I think those interested in the business should be courteous enough to express their opinions. For Heaven's sake give us more."

Hodkinson to Distribute Hamilton's "His Darker Self"

IT is officially reported from Albert L. Grey's office that the Hodkinson Corporation will distribute "His Darker Self," the five-reel comedy produced at the D. W. Griffith studio starring Lloyd Hamilton.

When seen at his office in the Long Acre Building Mr. Grey said: "'His Darker Self' is the comedy originally scheduled as the vehicle for Al Jolson's debut as a screen star, but after an exhaustive survey of available stage and screen artists Mr. Griffith finally selected Lloyd Hamilton for the stellar role."

In speaking of Hamilton, D. W. Griffith said: "Hamilton has built up a remarkably strong following by the consistent excellence of his work in two-reel subjects and in point of artistic ability and box office value he ranks with any comedy star in the motion picture field. 'His Darker Self,' his first five-reel picture, was directed by Jack Noble and through the courtesy of Mr. E. W. Hammons it marks the logical graduation of Hamilton into the ranks of feature length comedy stars."

"I agree with Mr. Griffith that Lloyd Hamilton is one of the greatest comedians the screen has ever seen," said Mr. Grey, "and I consider 'His Darker Self' one of the best 'laughing' pictures I ever saw. It gave Mr. Hamilton the greatest leeway for a fuller display of his talent and he made the most of the opportunity by giving a really brilliant display of artistry. And the subtitles written by Ralph Spence are uproariously funny."

The cast in full includes:

Claude Sappington ..... Lloyd Hamilton
Bill Jackson .....Tom Wilson
Uncle Eph .....Tom O'Malley
Aunt Lucy .....Lucille La Verne
Darktown's "Cleopatra"..Irma Harrison
Bill Jackson's Sweetheart,
Edna May Sperl
Claude Sappington's Sweetheart,
Sally Long
Claude Sappington's Mother.Kate Bruce

The story is a travestry on amateur detectives in which Claude Sappington played by Lloyd Hamilton seeks sleuthing honors by attempting to round up a band of dusky bootleggers. In order to get evidence he disguises himself as a negro and visits Bill Jackson's colored dance hall. While the comedy situations up to this point are fast and furious after donning the burnt cork the story becomes a riot that runs at breakneck speed to the end.

The date of release will be announced later by the Hodkinson Corporation.

Receiver Appointed

Canadian Exhibitors Exchange Winds Up Its Affairs

The Canadian Exhibitors Exchange, Ltd., Toronto, is to be wound up, an interim receiving order having been granted in the Toronto Courts on January 17, with Humphrey Colquhoun appointed as interim receiver. The injunction to place the company in the hands of a receiver marks the termination of the existence of a film distributing organization of unique character in Canada. The Canadian Exhibitors Exchange was the outgrowth of the Motion Picture Exhibitors Protective Association of Ontario, and the first president was J. C. Brady, proprietor of the Madison Theatre, Toronto, who has became Canadian vice-president of the Canadian Motion Picture Theatre Owners' Association. The first manager was Tom Scott, who had been secretary of the old association and who now is inspector of theatres for the Ontario government, having been appointed to this post last fall.

The Canadian Exhibitors Exchange was made up of over 100 independent exhibitors of Ontario and was established six years ago with headquarters at Toronto. The company distributed various makes of pictures, one of the first being the Hodkinson releases. A number of British pictures also were secured for Canada. Branch offices were opened in Montreal and Winnipeg.

The Exhibitors Exchange has been practically succeeded by the United Exhibitors of Canada, Ltd., which was organized last September at Toronto and which has offices across Canada. United Exhibitors of Canada is closely identified with F. B. O. and others, and has, it is said, a working agreement with Canadian Educational.

"Eternal City" Satisfies New York City Reviewers

THE screen version of Hall Caine's "The Eternal City" opened at the Strand Theatre, New York, on Jan. 20.

"The 'Eternal City,'" says the World, "is a cinema of haunting beauty and rich design. It is vast in its scope, and still it tells a lovely and exciting story quite sanely."

The Times observes: "Mr. Fitzmaurice and his company went to Rome for the remarkable outdoor scenes; the journey seems to us to have been worth all the trouble and cost."

"If there is a flaw in 'The Eternal City,'" says the Tribune, "it was not apparent to us yesterday as we sat in the Strand. Barbara La Marr is gorgeous as the young sculptress and Bert Lytell is corking as David Rossi." The American calls it "a rarely beautiful picture and one everyone should see."

The Telegram says of it: "Even the bourbons of motion picture appraisement took cognizance of the fact that Samuel Goldwyn, the producer, has scored a second time as one of the independents, and that George Fitzmaurice, the director, profited by his own genius and because of his ideas to do all the filming in the exact Roman locales.

Betty Compson in New York

Betty Compson arrived in New York on January 22 on her way to Miami, Florida, where she will start work on the first of the Alan Crosland productions that will be released through the Hodkinson Corporation.

Miss Compson said she loved New York, but the present zero weather didn't suit a native of southern California and she was glad that the first scenes of the new picture would be shot in the alluring climate of Florida.

Start "It Is the Law"

The screen version of "It Is The Law," which, according to the announcement, will be one of the biggest special productions on the William Fox program for the 1924-1925 season, was started this week at the New York studios. Preliminary work of selecting the cast and building the sets is being conducted under the direction of J. Gordon Edwards.

"It Is the Law" was written by Elmer Rice. And the adaptation of the play to the screen was made by Curtis Benton. Mimi Palmeri, is in the leading feminine role. Herbert Hayes and Arthur Hohl have the chief male parts.

Six More Warner Pictures Are Given Release Dates

THE line-up of releases for six of the balance of the Eighteen Classics of the Screen scheduled for the 1923-24 season, was announced this week by Warner Bros., whose production and distribution plans are being carried forward steadily, both on the West Coast and in the East.

"George Washington, Jr.," "Daddies" and "The Marriage Circle" will be released during February, "Beau Brummel" and "Broadway After Dark" in March and April, while "Babbitt" is scheduled for May. June will see two more productions released, and July and August the last three of the block of Eighteen Classics scheduled for 1923-24. The names of the last five of the series will be announced at a later date.

"The Marriage Circle" will have its premiere at the Mark Strand Theatre, New York City, on February 3. This production is not included in the "big eighteen" but is being handled individually as an "Ernst Lubitsch Special." Florence Vidor, Marie Prevost, Monte Blue, Adolphe Menjou, Creighton Hale and Harry Myers make up the unusually fine cast.

The screen version of George M. Cohan's hilarious comedy, "George Washington, Jr.," which will be released next month, shows Wesley Barry as a full-fledged actor, supported by Gertrude Olmstead, Leon Bary, Charles Conklin, Otis Harlan, William Courtwright and Edward Phillips. Mal St. Clair directed this picture, which was adapted from the play by Rex Taylor.

David Belasco's success, "Daddies," also will be shown on the screen in February. Mae Marsh in this is ably supported by Harry Myers, Claude Gillingwater, Crawfurd Kent, Claire Adams, Willard Louis, Boyce Combe and Georgia Woodthorpe.

The long-awaited combination of John Barrymore and "Beau Brummel" will be realized in March. John Barrymore heads a notable cast which includes Mary Astor, Willard Louis, Irene Rich, Alec V. Francis and Carmel Myers.

"THE MARRIAGE CIRCLE"
Warner Brothers' Classic of the Screen. Directed by Ernst Lubitsch.

Harry Beaumont, assisted by Frank Strayer, directed this production, which was adapted by Dorothy Farnum from Clyde Fitch's play.

"Broadway After Dark," the Harry Rapf production is scheduled for April. Adolphe Menjou and Norma Shearer have been cast for the leads.

The picturization of "Babbitt," Sinclair Lewis' best seller, is promised in May. The story is being adapted for the silversheet by Julien Josephson and is to be directed by Harry Beaumont, with the assistance of Frank Strayer.

Millhauser Engaged

Bertram Millhauser, scenario writer, has been engaged by Famous Players to adapt to the screen, "The Code of the Sea," by Byron Morgan. This sea story will be put into production shortly with Rod La Rocque in the principal role.

"Maytime" Release Date Announced

Gasnier's Newest Production to be Out January 21

January twenty-first has been named as the general release date for the newest Gasnier production, "Maytime," according to an announcement made by Henry Ginsberg, sales manager of Preferred Pictures Corp.

This picture, which was adapted from the famous stage success of the same name, is among the most valuable properties on B. P. Schulberg's program for the current year and reports from the few cities where it has already played prelease engagements indicate that the picture will surpass even the popularity of the original stage piece which is now in its seventh year of production under the direction of the Shuberts.

The story by Rida Johnson Young, author of "Little Old New York," contrasts a modern society story with a picturesque prologue laid in 1865.

Featured in the leading roles are Harrison Ford and Ethel Shannon. Clara Bow, who has lately attracted attention, is also included in the "Maytime" cast, as well as William Norris, Robert McKim, Josef Swickard and Merthe Sterling.

Associated Exhibitors Has "Three Miles Out"

"THREE MILES OUT," acclaimed on its first appearance on Broadway a few weeks ago as the best entertainment given the public by the famous John Emerson-Anita Loos combination, is to be distributed by Associated Exhibitors. The Kenma Corporation closed a contract this week with Associated, J. S. Woody, general manager, representing the distributing organization.

Madge Kennedy, popular in both musical comedy and pictures, is the featured player in "Three Miles Out," with Harrison Ford in the leading male role. The attraction was shown at the Rialto Theatre, New York, during the first week of the present year and created a sensation. Newspaper reviewers lavished praise upon it, and in trade circles the prediction was made of lively competition for the privilege of distributing an offering which, in that brief pre-release run, established itself as a very certain box office prize.

The Kenma Corporation entered into negotiations with Associated Exhibitors after a careful survey of the distributing field, and the contract was signed following conferences between Harold Bolster and Mr. Woody. The General Manager of Associated yesterday announced February 10th as the official release date, "Three Miles Out" appearing as the first production under Associated Exhibitors' open door policy for the 1924-5 season.

An unusual number of trade-compelling names is attached to this attraction. The original story was by Neysa McMein, the celebrated artist. From her it passed into the hands of John Emerson and Anita Loos, whose reputation, already high, soared measurably as a result of the story which they evolved. Irvin Willat is both the producer and the director. Harrison Ford, long a favorite with devotees of the film, had the male lead in "Little Old New York," with Marion Davies, and has a similar position in "Springtime," now just being finished, with Ethel Shannon. Prominent also in the cast of "Three Miles Out" is Marc McDermott, heavy lead in "Lucretia Lombard," which recently enjoyed a successful run at the Strand Theatre, New York.

Mr. Bolster, representing the Kenma Corporation, and Mr. Woody, General Manager of Associated Exhibitors, both expressed themselves as highly gratified over the new association of the two organizations.

MARY ALDEN
In "The Fool's Awakening," Metro's picturization of Wm. J. Locke's novel.

Warner Stock on Curb

Warner Bros. Pictures, Inc., have placed their stock on the Curb Exchange Market, trading on which was started on Tuesday, January 22, is the word that comes from the main office of that organization. Application to list this stock on the New York Stock Exchange will be made in the near future. Giving effect to this new financing, the net worth of the Warner Bros. Motion Picture Company, Inc., is over $5,000,000. The earnings for 1923 amounted to approximately 20 per cent of this worth. The indications are that the earnings for 1924 will amount to more than double that of 1923, or at least 40 per cent.

Schenck Is President

Joseph M. Schenck on January 22 was elected president of the Motion Picture Producers' Association, Los Angeles. Mr. Schenck is producer of Norma and Constance Talmadge productions and Buster Keaton Comedies.

Hays Protracts Visit

Will Hays will not return to New York headquarters of the Motion Picture Producers and Distributors of America until about the first of next month. When he left for the coast early this month on his yearly tour of inspection he had planned to be back by January 15.

Lloyd in New York

Harold Lloyd is in New York on a brief visit. Accompanying him on the train from Chicago which arrived here January 25 was his manager, William Fraser; also his brother, Gaylord Lloyd, Joe Reddy, press representative, and Tommy Gray, gag man.

Tri-Stone Sales Head

Oscar A. Price, president of Tri-Stone Pictures, has announced the appointment of Joseph J. Deitsch as Sales Manager of Tri-Stone, to succeed J. K. Burger, who has accepted an important post in the W. W. Hodkinson Corporation.

To Dine Edison

In honor of his seventy-seventh birthday, Thomas A. Edison will be tendered a luncheon on February 13. Mr. George Kleine has been appointed chairman of the committee which is now arranging for the affair.

New Yorkers Warmly Applaud Mabel Normand's "Extra Girl"

ATTENDANCE records for some time of the Central Theatre, Broadway, New York, were smashed last Sunday, when Mabel Normand opened the premier eastern run of "The Extra Girl," the latest Mack Sennett production for Associated Exhibitors. From the hour the house opened, at noon, it was packed, and in the evening the throngs seeking admission overflowed the lobby. The run is to be indefinite.

The New York American said in part: "She contributes all her old bag of tricks, supplemented by some entirely new wrinkles. We advise everyone to visit the Central. It's as good as a tonic.

The World: "Mabel Normand is the funniest girl in pictures. She is an extremely talented comedienne. We enjoyed every minute of 'The Extra Girl.'"

"Of all the fine, generous young women we know none is more so than Mabel Normand," said the Tribune. "No one ever applied to her for comfort and went away empty-handed. And in spite of the success which she has achieved she is quite unspoiled." "All the time there is plenty to laugh at," said the New York Times.

The Evening World: "Mabel Normand is far and away the premier comedienne of the screen. Countless thousands were turned away from the Central on the first day of 'The Extra Girl.' Besides the comedy, there is a meed of pathos in the story. In fact, the mingling of sadness and humor demonstrates that the story was directed and written by a master hand." The Sun and Globe said: "Mabel Normand, that clever and capable comedienne, is well cast. There are many delightful moments in the picture." The Evening Telegram: "The piece moves along at a lively rate attended by equally lively laughter fom the audience. Miss Normand gives an amusing burlesque of the motion picture actress."

Independent Studios Soon Will Dot Florida, Shipman Predicts

THE first announcement of the purpose of Ernest Shipman's recent tour of Florida is found in the statement issued by him this week. The statement follows:

"I had not taken Florida seriously as a picture producing center until after David M. Hartford had finished making 'Blue Water' at Tampa. On the completion of this picture, Mr. L. P. Dickie, Secretary of the Tampa Board of Trade, wrote me that it had been a pleasant surprise to have a company visit his city amply financed for all needs. He added that the morale of the company had been above reproach and that it was with deep regret that they had been permitted to depart.

"Investigation proves that a great number of fly-by-night promoters have deluged the prosperous cities of Florida. Promises were made and broken in the hope of interesting finance in the making of photoplays locally. Very few of these attempts resulted satisfactorily. Glorified camera men, posing as producers, and small time actors, representing themselves as directors, have imposed on the time and hospitality of the business men of Florida, who resent being misled much more than losing the few dollars involved.

"Two directors of note, D. W. Griffith and Rex Ingram, have obtained some of their finest scenic and photographic effects, as well as splendid cooperation in Florida. The photography in "The White Rose" and "The Pavement's End" proves that the natural sunlight to be found in Florida is of the best.

"Thomas Meighan has selected as his present location the thriving town of Palatka, Florida. And, so, we will soon have a splendid opportunity to judge the northern part of the state as a production locale for the first time.

"Alan Crosland has decided to use the studios at Hialeah, Miami, for his first Betty Compson picture for Hodkinson. Other independent producers have intimated that they would investigate Florida before deciding on their outdoor locations for winter production.

"Already, I have decided on Florida settings for at least two of my future productions. The data, which I gathered, is at the disposal of any independent producer."

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"YOU CAN LEAD A HORSE TO WATER——"
But the boys soon find that Harry Carey, star of "The Night Hawk," the Hunt Stromberg Production, Released Through Hodkinson, is not a horse even though he is "stalling" them

San Francisco Critics Find "White Sister" True to Life

LILLIAN GISH'S latest feature, "The White Sister," which Metro is to release under the terms of the contract recently closed with Inspiration Pictures, Inc., came in for praise by San Francisco newspaper critics, following its opening at the Capitol Theatre in that city.

"Words are futile things with which to describe the charm of the tragic romance. Lillian Gish is the star of The White Sister and as always, this supreme tragic actress of the American films holds the eye by her wistful beauty, frail intensity, her restrained pathos," said the San Francisco Journal. "The sincerity of Miss Gish's acting is the greatest tribute to her genius. The balance of the cast have been expertly chosen," is the opinion of the San Francisco Examiner critic.

"Beauty, reverence, the swirl of wild passion, the power of purity, a man's sacrifice for his fellows—these are some of the impressions brought away from looking at The White Sister," stated the San Francisco Chronicle.

"There are two outstanding features of The White Sister. One, and that which is called first to the attention of the viewer, is the beauty of the production. The second is the acting of Lillian Gish in the title role," said the San Francisco Call and Post.

"The White Sister scored an artistic success upon the speaking stage, but no greater success than accorded The White Sister of the screen," wrote the San Francisco Bulletin. "In every respect it is infintely worth while, a screen classic. A critic would have to scatter superlatives to do justice to the production and the star," stated the San Francisco Herald.

"Filmed entirely in Italy, the background is romatic to a high degree, and the photography, to say nothing of the acting of Miss Gish and the Italian principals, directed by Henry King, noted for his work in Tol'able David, make the picture one of the most important of the year," is a portion of the review in the San Francisco News.

Engaged to Direct Marion Davies

The Cosmopolitan Corporation announced January 17 that it had engaged Max Reinhardt, German director, to direct Marion Davies in a series of motion pictures for a period of five years.

Mr. Reinhardt, under the contract, will receive one of the largest salaries ever paid to a director of motion pictures, and he will devote twelve weeks in each year to the supervision of the production, according to the statement.

Hopper to Direct

E. Mason Hopper has been engaged to direct Marion Davies, the Cosmopolitan star, in her next big super feature for the Cosmopolitan corporation, "Janice Meredith," a picturization of Paul Leicester Ford's great romance woven around the American Revolution.

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Universal Scenario Department Pushing Laemmle's Big Program

As the result of Carl Laemmle's recent decision to make thirty-six Universal Jewel productions a year instead of twelve, the Universal Scenario Department is now busily engaged looking for material. Bernard McConville, supervising editor of Jewel productions at Universal City, now is in New York, selecting stories for purchase and planning Universal's 1924-1925 production.

Some of the 1924-1925 Jewels are already made or in the making. Outstanding among these is "The Turmoil," a Hobart Henley Production, adapted from Booth Tarkington's novel. This picture is in the cutting stages. George Hackathorne is the featured player. The supporting cast include: Emmett Corrigan, Eleanor Boardman, Eileen Percy, Theodore Von Eltz, Edward Hearn, Pauline Garon, Buddy Messinger, Winter Hall, Kitty Bradbury and Bert Roach. It will be ready for September release.

McConville reports that coming Universal Jewels, with few exceptions, will be between six and seven reels in length.

"We have built up our Jewel editing staff at Universal City until it has no equal in the industry," said McConville in a recent interview. "In the adaptation of stories, in the handling of continuity and in an advisory capacity to the direction staff, we find that we can function and cooperate 100 per cent. Our system is perfect and is built up so that it can automatically be increased to take care of the added Jewels for next season."

Carl Laemmle has gone to the Coast to prepare for the increase in production facilities. In addition to some additions to the production staff, one or more new stages may have to be built.

Among the next season's Jewels which now are in production also are: "The Signal Tower," a Virginia Valli picture, directed by Clarence L. Brown from Wadsworth Camp's novel; "The Burglar's Kid," a Baby Peggy feature, directed by William Seiter, from the story, "Editha's Burglar," by Mrs. Frances Hodgson Burnett and Augustus Thomas, and "Mitzi," from the French novel by Delly.

The following stories and plays also are projected for the 1924-1925 season: "The Missourian," by Eugene P. Lyle, Jr., in which Reginald Denny will be starred; "Damned," the novel which ran anonymously through eight editions last year before the name of its author, Ethel Smith Dorrance, became known; "The Husbands of Edith," by George Barr McCutcheon; "The Pretty Sister of Jose," by Mrs. Frances Hodgson Burnett; "The Vehement Flame," by Margaret Deland; "Naughty Marietta," the popular stage production by Rida Johnson Young and Victor Herbert; "Wine," by William McHarg; "Up the Ladder," Owen Davis' well-known play, "You Can't Live on Love;" "Butterfly," by Kathleen Norris, and the following anonymous stories, "Married Hypocrites" and "Moonlight Kisses."

Barbara in "Moth"

Maurice Tourneur will direct "The White Moth," for presentation by M. C. Levee, through First National. He has signed Barbara La Marr for the leading role.

Richard Talmadge's 3rd

Richard Talmadge, who through his producing organization, Carlos Productions, is making a series of thrill-dramas for Truart Film Corporation, is starting work on the third production. This is being directed by James Horne and is entitled "In Fast Company."

Lige Conley in "Neck and Neck," Education al-Mermaid Comedy

E. J. SMITH
Formerly general sales manager of Universal, who has joined F. B. O. in an executive capacity.

New Niblo Film Coming

"Thy Name is Woman" on Way From Coast for Showing

Fred Niblo is reported to be speeding eastward with a print of "Thy Name is Woman," his newest production for the Metro-Louis B. Mayer forces. He is accompanied by Enid Bennett, his wife, who finished her big role in Metro's "The Fool's Awakening," in time to make the journey.

"Thy Name is Woman" will be released by Metro next month. An elaborate Broadway presentation is being projected to give this production, heralded as Mr. Niblo's greatest and best, a national send-off. Several season's ago "Thy Name is Woman" was one of the real sensations of Broadway. It was first witnessed in Berlin, produced immediately after Germany's brilliant playwright, Karl Schoenherr, had penned it. Then Paris, Spain, Vienna, Austria, England accepted it as a truly great play.

"Thy Name is Woman" should bear out all the promise of a great play, a great director and a great cast. Those who have seen it on the West Coast have telegraphed Metro officials that it is, and that's why everyone is on his toes in the East awaiting Mr. Niblo's arrival.

Ramon Novarro, Barbara La Marr, Wallace MacDonald, Robert Edeson, William V. Mong, Claire MacDowell and Edith Roberts are among the prominent players who comprise the cast.

Flynn Prints Arrive

A print of Emmett Flynn's new production, "Nellie, the Beautiful Cloak Model," from Owen Davis's melodrama, has been received at the Goldwyn home office. Goldwyn officials believe that Mr. Flynn has made from the Davis play one of the finest screen melodramas that has yet been filmed. The cast: Claire Windsor, Mae Busch, Edmund Lowe, Raymond Griffith, Lew Cody, Hobart Bosworth, Lilyan Tashman, Dorothy Cummings, Will Walling, Mayme Kelso, William Orlamond, Arthur Houseman and David Kirby. H. A. Van Loan made the adaptation.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Cloakey Tied Ottawa Service Clubs to Fine Campaign on Big Brother in Ottawa

ORAL D. CLOAKEY is going to have a nervous breakdown some day because he has worked a campaign that cannot be beaten, but meantime he seems to be getting better and better. His campaign for "Big Brother" at the Regent Theatre, Ottawa, is one of the best he has pulled yet. It is not as spectacular as some of his other doings, but it was more thorough and covered considerably more ground. There were 68 components of his campaign though some of these are so closely related that two or three should be counted as one.

For a starter he teased on "Big Brother Week is coming" without telling where, and began to lay pipes into the Rotary, Kiwanis, Lions, Elks, Y. M. C. A. and other service organizations. He backed up the teasers with 200 blind one sheets and 100 window cards.

Spoke at the Clubs

He spoke to the Rotary Club, of which he is a member, at the luncheon given Harry Lauder, who is a member of the New York Rotary, and at which the Governor General and other officials were present. He handed out cards which were headed "Rotarians be a big brother," each card good for a free admission when presented in company with a little brother. A special card was given Lauder. The cards and windshield stickers reading merely "Big Brother Week" were handed each guest as he left the luncheon.

The stunt was repeated at the Kiwanis and Lion luncheons and at a session of the Elks Lodge No. 62. Speeches were made at each event and cards similar to Rotary, but printed with the name of these organizations were given out. The Y. M. C. A. also sent out 500 of these cards to citizens not connected with the organizations directly approached.

The Ottawa Boys Association supplied 200 boys for a Big Brother Parade and the Boy Scoutmasters supplied another 200 to act as big brothers to the smaller youngsters at a special showing on Saturday morning, when 1,000 underprivileged boys saw the show and were then taken to the Y. M. C. A. where they were given the privilege of the pool and gymnasium.

Had a Little Booze?

Cloakey adopted a little brother for the period of his stay in Ottawa and this was good for a press story, while the new Mayor had a dozen small brothers as his special guests at the Rotary Night. Nights were designated for Rotary, Kiwanis, the Lions and Elks, though the tickets were good any time except Saturday.

The city permitted a special banner to be stretched across the street and the Fire Department donated a car to lead the parade, the car being bannered for the showing.

The schools were interested and one teacher took 150 tickets to be Big Brother to his entire class while most Sunday schools made mention of the picture the day before the opening.

The local broadcasting service sent out the story of the play as the bedtime story one night and special mention was made of the idea in all radio departments in the daily papers.

Reached Hockey Patrons

At the Auditorium, where the hockey games are played, four boys were permitted to skate around the arena during the intervals of the game and advertise with banners to an audience of 8,000 persons, and a banner was directly below the scoreboard which gave the results of games being played elsewhere.

Crippled children were entertained at a local home with a show and refreshments, and there were all sorts of window shows of goods appealing to the children.

Children not in need of big brothers were not forgotten, for there was a special showing each afternoon at 4:30 at a reduced admission, and all of this was backed by a newspaper and lithograph drive of unusual proportions.

And in spite of the slathers of free tickets the receipts were heavy and Cloakey received hundreds of congratulatory letters, which he was not a bit bashful about taking to the newspapers.

It is not to be wondered that he gets the cream of the bookings. He has three world premiers in the immediate future in "Name the Man, "I Will Repay" and "Chu Chin Chow," with "Scaramouche," "The Hunchback" and "The Covered Wagon" to worry about, too.

Book Sales

Judging from the lay comment we hear, it might be well to get up a missionary campaign on photoplay editions. There seems to be a popular idea that these editions are condensed versions, altered to suit the changes made in the film, and a lot of people fight shy of the cheaper edition feeling that they will not get what they wanted.

Point out that it is cheaper to print from the original plates than to reset an entire book. Tell them that the only difference is that the photoplay edition is on a little cheaper paper and is illustrated with scenes from the play. The text is precisely the same, page for page, as the original edition selling for two dollars. It is simply that having sold as many as they can for the higher price, the publishers come back with a little cheaper stock for a final cleanup.

It's just a case of "first run" at a higher price and sixty-day stuff at a lower admission. Make a little drive on this and you'll find that the larger book sales will help you to better ticket sales.

Selling your tickets only begins your exploitation. It stops only when you send a patron from the house pleased, and determined to come again. That is what counts as real exploitation.

A Warnr Brothers Release

THERE ARE STILL SOME NEW IDEAS TO SHOW ON MAIN STREET

This display is from the Cameraphone Theatre, Pittsburgh. The street scene is not a flat but a backing with wings with a painting of the book below and the lamp posts on either side. We think this miniature street as striking as the full lobby.

Worked Many Stunts for Peggy's Feature

Universal's exploiteers foregathered with managers all over the country to put over Baby Peggy's first big picture, The Darling of New York. Most of the stunts were planned by Florence Wallach, of the Century Film Corporation, which made the picture in conjunction with Universal.

The campaign opened in Chicago where The Fair wrapped a herald good for the admission of one adult when accompanied by a child at any matinee. This was put into all purchases just before Christmas, and the store took newspaper space to give wide publicity to the offer. At the same time another herald was broadcasted. This was good for the entire family at any matinee for a flat price of fifty cents. Some of the "families" suggested that they had triplets about every three months, but it all went. A store making a drive on the Baby Peggy doll gave up a large window and put an open case of dolls in the lobby in the hope of breaking into the newspapers with a police story, but no one obligingly stole one.

In Milwaukee the resemblance contest was repeated with good effect and there was a special matinee when admissions were given in return for cast off toys to be given poor children at Christmas. This was worked with one of the daily papers and won a lot of publicity.

In Omaha a dairy used a special milk bottle cap and an ice cream concern got out a special Baby Peggy brick which was advertised on all its delivery wagons and in the stores of its customers. One paper gave a newsboys' matinee and another sponsored the resemblance contest.

In Des Moines the effort was centered upon the resemblance contest, but in Kansas City a new stunt was worked. Through the classified ads a dozen children who resembled Peggy were hired. At a given hour they were put on the floors of as many stores, which had co-operated in a double trick. Merchandise prizes were given those who identified the greatest number of Peggies. Each child was given tickets which were handed all identifiers, and the idea was to get one from each. This was not as simple as it sounds. There was a big flash on the Baby Peggy dolls and a case of these was on display in the lobby of the theatre.

The identification stunt was also worked in Pittsburgh, along with a Baby Peggy sundae and a newsboy party, and Baltimore used the resemblance contest.

In Seattle, Robert Bender, of the Columbia Theatre, formed a Baby Peggy Christmas Club, the object of which was to pledge the members each to give a Merry Christmas to some poor child. There was also a pre-showing of the picture to the children in the Orthopedic hospital, a pet charity, and a child pianist was one of the program features along with the film.

All of the stunts went over well.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THREE outstanding events of the program the week of January 13, besides the two motion pictures making up the cinema piece de resistance, were the "Les Preludes" overture, the Mark Strand Jazz Orchestra on the stage, and the Criterion Male Quartette. The photoplays were "Her Temporary Husband," a First National production, and "Arabia's Last Alarm," a short comedy from the Fox office. As these were both fun films, the overture contributed the heavy portion of the show. The running time of the whole was two hours and ten minutes.

"Les Preludes," composed by Franz Liszt, was played by the symphony orchestra, and the lighting harmonies followed the tempo of the music. The opening, which was very soft, had a light blue 150 ampere Mestrum flood from the dome on the musicians, and one of like color on the entire stage from the booth. Gradually, as the music progressed, the transparent columns at either side of the proscenium dimmed up with a combination of rose pink and color blend. The stage gradually became red, and the two dome spots dissolved into orange on the orchestra. At about three-quarters of the way through the stage became amber, and at the last minute of the number the whole stage and musicians were flooded with white for a strong finish. The overture ran ten minutes.

Estelle Carey, soprano, appeared on the apron in the song number, "Giannina Mia" from Frimi's "The Firefly," using four minutes. Two booth Mestrums of 150 amperes were deep blue covering the entire stage, including the side drapes. Two dome Mestrum floods on the silver draw curtains of the presentation stage were color blend and magenta, one focused on each side from the center. Purple border lights on the large stage, lighting the llama-cloth mask dividing the apron from the orchestra. Transparent columns were light green from the top and orange from the bottom. Two entrance spots of light green were on the pineapple cloth drapes covering the transparent windows at either side of the orchestra. Light blue x-rays and two light green arch spots blending with the lights already mentioned for the draw curtains. Light pink spot on the soloist from the booth.

The Criterion Male Quartette opened singing on the apron with "Old Uncle Moon," the curtains of the small stage parting to show a stage picture of a plantation set at night, with the big yellow moon centered. The drop being a transparency, stars also shone forth, and in the distance were the lights of a river steamer and a lamp gleaming from a cabin window. The singers were under a steel blue spot from the dome. Their second song was "A Little Close Harmony," the blue spot changing to orange. The antique draw curtains closed on the small stage and were lighted by magenta arch spots from the sides, augmented by green. Green and magenta spots crossed on the ceiling drapes above the orchestra. The quartette took seven minutes.

The Mark Strand Dance Orchestra of twelve pieces offered a group of five popular selections in fourteen minutes, being assisted in two of them by two girls of the ballet corps in eccentric dances. The selections were "Take Those Lips Away," "Old Fashioned Love," "Sure As You're Born," "Arcady" and "Dancing Dan," specially orchestrated by M. L. Lake. The plush cyclorama served as background, strung with silver streamers. This setting under the blue, orange and white floods which were used made a strong flash.

A Metro Release

A DOUBLE TABLEAU ON A SINGLE TRUCK FOR THE WHITE SISTER IN CHICAGO

This was worked by the Great Northern Theatre, Chicago, which got the truck in return for the strip banner at the sides of the car. The two pictures show how the car was planned, while the centre gives a flash of the back. There was also a painted sign on the roof of the car to catch those looking out from upper windows, but they did not paint a sign on the bottom.

A First National Release

THE ENGLISH IDEA OF A CIRCUS DAYS STREET PARADE

It was mostly made up of sandwich men and clowns, but R. E. Eady, of the Palladium, Plymouth, had advertised for lions and things, and got credit for having tried, even though he may not have tried very hard. Pretty clever stunt, what!

Sample of Ashes Cleverly Handled

Adapting the sand stunt to Ashes of Vengeance, M. W. Larmour, of the National Theatre, Graham, Texas, worked it to get the full effect. He obtained coin envelopes which were merely rubber stamped "Sample." Into these he tucked an explanatory card of a size to fit easily and added about a spoonful of fine ash mixed with a little dry color and some incense.

Naturally persons who received the envelopes—and practically every family got one—slit the envelope and dumped out the powder, then fished out the card to find what it was all about, which insured a thoroughly careful reading of the brief statement. It was this angle which gave the real punch to the stunt. Just the envelope and a card would not have interested greatly, but the ashes won curiosity that was transferred to the play. Mr. Larmour makes a common stunt work twice as hard.

If you copy, be sure to use finely sifted ash and at least use the incense or sachet powder to make it seem more interesting.

Many Prizes

Selling Circus Days to some 6,000 children in one week was the stunt of George Kruppa of the Hamilton and Aldine theatres, Lancaster, Pa. He had Jackie at the Hamilton and he offered prizes for the best clown, fat woman, living skeleton, snake charmer and float in a parade the day the picture opened.

The line of march was from in front of the Hamilton to the Aldine, in front of which the prize winners were decided. This gave the sister house some publicity, too. From there the prize winners marched to the sporting goods stores where the prizes were given them, most of the other youngsters trailing the lucky ones, after which a lot of them went home to beg for an air rifle or football "like they gave for a prize," which was where the store took its profit.

A brass band and ten white ponies formed the backbone of the parade and the ponies, ridden and in shafts, were on the streets every day of the engagement.

Although there were 1,400 children at a special Saturday morning performance, there were 900 at the regular matinee, which demonstrates that the special shows do not kill off the regular trade. Mr. Kruppa had the Jackie impersonation beaten to a pulp.

A Murray Plugger

Discovering that there is a song, Fashion Row, which has already gained cabaret popularity in the west, Metro has arranged to make this the plugger song for the Mae Murray Tiffany production of the same name. Copies have been rushed east and will be made available for exploitation use.

Asked for Animals He Could Not Get

Knowing pretty well that no one had any elephants or tigers hanging around their homes in Plymouth, England, the manager of the Palladium Theatre, R. E. Eady, advertised for these and wild beasts "to be used in advertising Jackie Coogan in Circus Days."

He did not get a single reply, but he was happier without them, for he had all of the talk that his display ad could get without the cost of hiring the beasts, and when the populace saw a parade composed chiefly of sandwich men they remembered that Mr. Eady had tried his best to hire a couple of giraffes and gave him credit for his enterprise.

The little home-made parade, properly advertised, did just as well as a real circus affair and cost only the newspaper space. Funny no one thought of that over here. Don't let them tell you that they are all slow over in England.

Did It Twice

When Boy of Mine played the Mark Strand theatres in New York and Brooklyn, the New York Evening World was tied to a special showing for children, working one at each house, and playing it up strongly in the news columns, sending a staff photographer to obtain pictures for the layout story. Just goes to show that it can be done, even in New York.

Dressed It Up

Because the Missouri Theatre, St. Louis, is still under construction in respect to the office building which will complete the edifice, Herschel S. Stuart made the best of a handicap by dressing it with Christmas greens until it was a bower of beauty instead of an eyesore. A few dollars for firs turned an eyesore into an asset, but that's the way Hersch does things.

A First National Release

MADE A NEW BUILDING THE EXCUSE FOR A BANNER

When a construction awning on a building next door shut off the Strand Theatre, Des Moines, from one side of the street, the management made that an excuse for obtaining a banner permit that the world might be enabled to find where Ponjola played

Ten Cent Matinee Is Now Regular Feature

The one-cent ticket was developed on the Southern Enterprises to get in matinee crowds to verbally advertise extra good attractions, and it worked very well all through the territory.

Theodore D. Mousson, of the Knickerbocker Theatre, Nashville, has adopted the scheme for his house by making a ten-cent Monday matinee a permanent institutions.

The opening matinee business was negligible and few paid the thirty-cent admission. By cutting the price to ten cents for that performance only, Mr. Mousson not only swells the receipts, but he takes in more money and sends out a larger number of personal press agents.

The stunt was first tried on The Girl of the Golden West and is credited with not a little assistance in swelling the receipts on this First National release. The reduced price applies only to the women patrons. Men still pay the regular admission, for it is figured that the women are the best advertisers.

A Vitagraph Release

A PERAMBULATOR STRANDED ON THE BANKS OF THE WABASH

The Morgan Theatre, Henryetta, Okla., used the river boat on a truck for his street work and got something that was not only true to the film but which brought in the business in chunks. This was devised by the manager, Charles Blaine.

First National Ones to Help Booksellers

Appreciating the sales value of bookstore cooperation, Principal Pictures has prepared a four-color sheet for distribution to book stores handling When a Man's a Man, anticipating a popular priced reprint of this Wright story.

Generally the publishers have supplied whatever aids the book stores did not obtain direct from the local theatre, but this sheet will be distributed by First National, which will handle the release of the picture.

Gave Them a Look

For his marquise display on Potash and Perlmutter, George J. Schade took the large heads of the two men and cut them out. You may recall that this paper shows them staring out of the sheet. To give them something to look at, Schade used two cut-outs of the models, which gave the combination a much stronger effect.

Nutty

Adopting the name of Jackie Coogan for a brand of salted peanuts, a concern in Cleveland will aid exhibitors in that territory to put over the Coogan release. It inaugurated the idea with a heabt play on Long Live the King when that story was shown at the Allen theatre. It all helps.

More Boy Week

Getting a little novelty into his campaign for Circus Days, Cliff Denham, of the Royal Theatre, Victoria, B. C., adapted the Boys' Week idea to his stunt.

He let all school children write essays on How to Run a Theatre, and awarded one-day contracts to the six boys whose stories were regarded as the most practical.

Here's a stunt you can work without waiting for the next national "week" to come around, and it does particularly well on a kid picture. Try it for Penrod and Sam or for Big Brother.

Shirt Boards Tied to Pioneer Trails

Shirt boards in two styles were used on Pioneer Trails by the Garrick Theatre, Winnipeg, which tied up the North West Laundry to the idea that laundry work was a hardship for the pioneers but made easy in these days by the North West service.

Four-column cuts were cropped to give the attractor, one showing the Indians watching the emigrant train and the other the stage coach. Both of the cuts came up very nicely on the rough cardboard used to stiffen the bosoms of hard-boiled shirts and the reading matter got interest through the connection with the laundry idea.

One board read: "In the days of Pioneer Trails when the covered caravans fought their way over the hot, dusty plains, laundry work was a drudgery to the women folks—crude methods—hardships—danger, but today, etc." The other told that "On the westward journey over hot, dusty plains, in wagons, the hardy old pioneers did their own laundry work as best they could, in river, creek, pool and stream. Soap rendered from an ox or horse carcass coupled with elbow grease, a rock for a washboard. The days of hardship. Today your laundry work is done in a scientific, sanitary manner by——.'

There is nothing in the picture about laundry work, but this sort of talk will interest the housewife and if it does she'll go and take the family with her. It is an angle most have overlooked, but the shirt board is always a good bet and the North West sends out several thousand shirts a week, which ensures good circulation.

A First National Release

MAKING A BIG FLASH WITH LITTLE MATERIAL

The Auditorium Theatre, Winston-Salem, N. C., used four foot banners on the marquise for "Flaming Youth" and got a big effect at little cost. Giving the nude silhouette a color backing detracted little from the display but did tone down the shock

A Goldwyn Release

RED LIGHTS CHIEF ASSET IN PUTTING OVER RED LIGHTS

It is pretty easy to exploit a title such as Red Lights when all you have to do is to use red lighting. All of the lamp trim on this display from the Astor Theatre, St. Paul, was red, and the title was done in the same color. There was a drop banner

Tied to a Drama to Promote Red Lights

Hooking to The Bat, a strong mystery drama which had recently been shown in spoken form at a local house, the Astor Theatre, St. Paul, a Finkelstein & Ruben house, used "It out bats The Bat" for its slogan, and made an effective hitch-up to the success of that play.

The lobby was elaborately done with red lighting, and with the soft lettering used on the six sheets. Several cutouts from the paper were worked in on top of the marquise and on a leg drop banner below, and there was a triangular sign on the sidewalk lighted from below by a red lantern with the light trained upward. It all helped to augment the usual box office features.

With Sound Effects

Using the 24-sheet as a stage display for advance exploitation is not new, but when they used a 24-sheet on The Drivin' Fool at the Majestic Theatre, Providence, they added sound effects.

The poster was shown the previous week four times daily, four minutes each showing. While the spots were turned on the paper there was a motorcycle off stage with his cutout wide open and working as hard as it could. Then came a couple of pistol shots and the cry of "Stop! In the name of the law." It gave them the idea of a thriller, and they all came the following week.

In addition a smash was staged on a street corner between two wrecks from a garage, thirty taxis carried spare tire cards, and one day twenty of them were formed into a parade through the business streets. One thousand windshield stickers were used and there was an ample supply of posted paper.

To the Ladies Is Handed a Warning

Ever since his luck with the "Manslaughter" cards, Leslie F. Whelan, Paramounteer, has been working the traffic laws for all the publicity in sight and it is rumored that he has already had cards printed with "The Ten Commandments and the eleventh—drive carefully."

At any rate Whelan got out a cheerful little Christmas card for To the Ladies which runs:

A HINT -

"TO THE LADIES"

Jay Walking

MAY INVITE A SAD CHRISTMAS

EXHIBITORS PROGRAM CO., 1006 FORBES ST., PGH., PA.

A Paramount Release

CHEERFUL STUFF

He has had these printed up in quantities for the use of his exhibitor clients and it is done in red and green on white to give a Christmasy suggestion. Wonder what Whelan would do if they got out an airplane picture. Probably he would post the skies with captive balloons. Anyhow this is good, though if you copy it you will have to change the Christmas and remark that jay walking makes undertakers happy.

Had Ponjolas

Ponjola is the Zulu word for the stuff Volstead does not like, but Charles Morrison, of the Imperial Theatre, Jacksonville, made it serve as the name for a fountain drink and sold three soda bars on the idea of a drive with "Yes, we have some Ponjolas" as the slogan. Explanatory cards, illustrated with stills told what it was all about, and helped the sale of the soft stuff.

Book stores and libraries hammered on the fiction version and for three days Morrison's cashier in her odd moments called up a selected list of women. She told them how Anna Nilsson cropped her hair to avoid the unconvincing boy's wig and asked them to come down and decide whether the sacrifice was worth while in the greater realism of her appearance.

Had a Barrel

One of the ways the Crown Theatre, Mobile, took to put over Buster Keaton in Three Ages was to give a man a barrel to walk around in. The staves carried the statement that he was on his way to see Three Ages at the Crown. In addition to his street work he did the football game.

Keaton hats were given with purchases of face powder and hats were given all the newsboys, who were not required to purchase face powder.

A Paramount Release

STEPPING OUT FOR STEPHEN AT THE OLYMPIC, PITTSBURGH

The cutout letters stand in front of the panel and are not a part of that background. Each of the numerous stars contains a head of the young player. The letters forming the title are angled up to and from the cutout head on the backing

Little Old New York Had Cloakey in Court

According to the court records, Oral D. Cloakey, of the Regent Theatre, Ottawa, "did ring a bell upon Sparks street, in said city, and did thereby make a noise calculated to disturb the inhabitants." Cloakey cheerfully admits that he "did make a noise," but he denies that he disturbed the inhabitants, so a kindly judge, who had been talked to beforehand, sprung him out of clink, and Cloakey will have to pay for his own haircuts.

It was all a part of his campaign on Little Old New York, in which, it will be recalled, a fire engine company figures more or less prominently. Cloakey dug out the first hand engine used in Ottawa and paraded it around for all it was worth, and it was the bell, rung for the first time in a great many years, that brought him into court.

Daily Parade

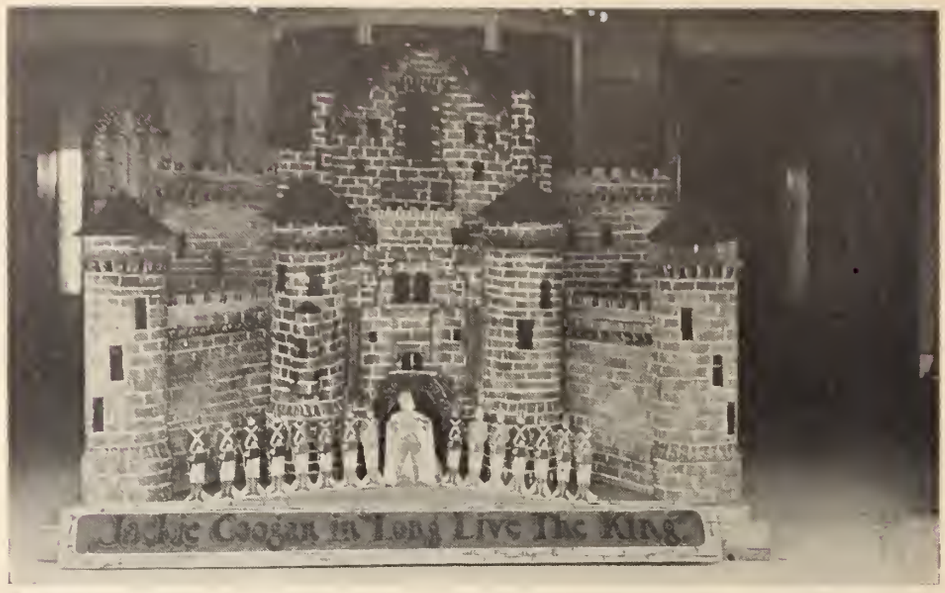
Every day four men of the uniformed force would drag the old timer to the theatre, where a present inspector of the department, one of the men who used to run with the old machine, told all and sundry about the good old days. There was another old timer, but not still in the department, who helped pull the old pump on her first run, and he and the inspector were photographed with the tub as another stunt, while on Saturday, the opening day, one of the local companies was turned out to escort the veteran.

On the Front Page

There were a number of other angles on this phase, and finally the pinch for disturbing the peace, which brought a little more front page mention.

There was a drive on toy fire engines in the toy shops and a street parade of twelve miniature fire wagons loaned by a store, (which sold all twelve as a result of this publicity), in connection with the old time hand machine.

These are only the high lights, but it's a pretty poor town that does not boast an old engine. Dig it out.



A Metro Release

HERE'S A CASTLE THAT KNOCKS THE RECORD GAFLOOEY

Designed by Francisco Guttierez for J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas. This is a papier mache model and not a series of flats and it forms the most attractive castle yet shown. It stood them out for Long Live the King—in the Cold December rain

Painted Books to Sell Book Titles

Leo G. Garner, of the Columbia Theatre, Bristol, Tenn., split a recent week between St. Elmo and The Virginian, and knowing that each was good for unusual business because the books were so widely read, he set up a large painted sign split between the two titles.

Each side showed a book with the title on the cover and the cast below with the house name and date. The slogan for St. Elmo was: Loved and read by three generations," while The Virginian got: "The characters step out of the book."

Placed on top of a two story store on the main street, the sign helped to get the best week's business the Columbia has on its records. The sign was painted on muslin stretched over a light framework about 25 by 10 feet.

Stage Weddings to Help State Rights

Putting over Deserted at the Altar in the big houses is the way the Super Film Attractions, of Washington, D. C., is selling the picture to the smaller houses, and it has been using the stage wedding for the big house ballyhoo.

In several cities the stunt has been staged with the local merchants showing presents on the bride and then bragging about it in a one or two page-hook-up. In each instance they all had to get back of the idea with their windows and newspaper work, and none of the brides was deserted at the altar, though that would have made a good fake.

The Super also drew big results with samples of Colgate's face powder with a special label to the effect that "You will never be Deserted at the Altar if you use the contents," and it did not seem to make much difference that Altar was spelled "alter." Another novelty was a tagged wedding ring with the legend "This is no good to me because I was deserted at the altar" and the advice to see it at the house putting out the rings.

Intensive work on the big houses through an organized set of stunts sold off the production to the smaller places. As Super puts it: "If you have the goods and go out and put it over, the exhibitor will do business with you and price will be no object."

HEAR YE !! HEAR YE !!
DONT MISS THE GREAT FIGHT AT THE FIRE HOUSE
"LITTLE OLD NEW YORK" Marion Davies
NOW SHOWING AT THE REGENT
LITTLE OLD NEW YORK

A Cosmopolitan-Goldwyn Release

CLOAKEY'S BIG STUNT FOR LITTLE OLD NEW YORK

This old hand pump was the big works when Grandpa was a kid, and it was dug out to tell Ottawa that Little Old New York would be shown at the Regent Theatre with a similar old-time engine. It made a daily street parade and ballyhoo

Backed Up

When the Baby Peggy picture, The Darling of New York, was booked in at the Columbia Theatre, Far Rockaway, there was not time to stage a Baby Peggy Contest. The semi-weekly papers had gone to press and there was no chance for mailing list work.

The management decided to work the contest after the picture had been played. A "kiddie shop" was hooked in to display the announcement of the contest and gave their entire window. The suggestion was made that the readers of the signs see the picture before they entered to decide what chance they stood with their youngster, and it brought about as much business as the contest before showing.

A Vitagraph Release

AN EFFECTIVELY FRAMED CUTOUT ON PIONEER DAYS

This was built by the New Aster Theatre, St. Paul, from the Vitagraph 24-sheet, which was set back of a stone frame which permitted colored lights to be thrown on the picture. On this subject a frame of log slabs or evergreen might be even better.

Added a Background to His Castle Front

Since he already had a castle front which had been used on several period plays, Frank H. Burns, of the Beacham Theatre, Orlando, Fla., persuaded Manager H. B. Vincent to let him add a back piece to the display when he dug it out for Ashes of Vengeance.

This was painted up to show the tops of the buildings within the walls and supplemented the huge Ashes of Vengeance on the wall itself with a repeat of the title and the addition of Miss Talmadge's name.

To give it a further twist, he added compo board fleur des lys at either side to emphasize the fact that this was a play of France and the display looked entirely new.

No live manager can keep house these days without a castle front, but it needs to be given a little dressing up at each repeat engagement if it is not too stale.

This Is It

A few weeks ago an item told of the use of the old "closed" cards for Safety Last, but through an error the illustration was that of a card used for Going Up.

CLOSED

GONE TO THE

MILDA THEATRE

32nd and HALSTED STREET

TO SEE **Harold Lloyd** IN

"SAFETY LAST"

PLAYING ALL WEEK. STARTING

Monday, October 22

A Pathe Release

THIS IS RIGHT

Just as a suggestion to others we reproduce the card here which was used by the Milda Theatre, Chicago, on the Harold Lloyd play. Put this on a reasonably large card and fasten it to all store doors late Saturday night or on the eve of a holiday and see the people laugh the next day. It's old, but it's always good where not recently used.

Spots the Signs

Baby spots are growing more and more popular for lobby work, and the Liberty Theatre, Seattle, employed one very effectively on What a Wife Learned. The title was worked into a circular seal above the still frames on the corners and the spot was adjusted to throw this circle into bright relief. It is peculiarly a night device when employed near the sidewalk line, but that is the time when the emphasis is most needed, and this got over the First National title very nicely.

A Goldwyn-Cosmopolitan Release

TWO UNUSUALLY GOOD WINDOWS ON UNDER THE RED ROBE

These were planted by the Imperial Theatre, San Francisco, and show one of the prettiest windows put across in some time. A sign on the bench tells that this is furniture of the period shown in the play. The single figure emphasizes the costuming.

Pleased the Newsies

Figuring for something new in a Coogan contest, C. D. Haug, of the Crown Theatre, Mobile, offered the suit of Coogan clothes to the most popular newsboy and got the News Item to run a voting coupon. Of course the carriers did a lot of talking to the persons they served on their routes and anyone else they could get hold of and the idea brought verbal as well as newspaper publicity all out of measure with the value of the prizes. Ten dollars in cash and a set of ticket books were for the second and third choices. To make it look better when put into figures, each coupon was worth ten votes instead of just one.

Cuts with a Purpose in Chicago Campaign

Mostly the illustrative matter in a newspaper advertisement is just a cut, but J. L. McCurdy, of the Randolph Theatre, Chicago, is keen for a more intelligent use of cut material, and expands his idea in this series of three cuts on Tiger Rose. The series seems to have been made from original wash

A Warner Brothers Release

THE LOCALE CUT

drawings, reproduced in half tone. This gives a novel effect that is vastly superior to the usual half tone from a photograph. Keeping the blacks fairly light gives something that the newspapers cannot mess up as badly. Mr. McCurdy writes that lately he has tried to keep away from small illustrations since he believes that in a large town where space is costly, all type displays are better than type with a cut too small to be effective. He holds that the small cut has a deadening sameness that loses value, and for this reason he has taken larger spaces for the Warner feature and has sought to plan a campaign in picture. His first example is 110 lines by three and in this he seeks to sell the locale of Tiger Rose through a sketch of the Canadian wilds. For this reason the figures are kept small that a suggestion of the vastness of the wilderness may be given. There is no attempt at fine detail, but rather a sketchy suggestion of the river valley with only the tree in the foreground well defined. Even the figures are little more than blurrs of color. He is not selling the figures—yet—but is seeking to get interest for the purely pictorial side of the presentation. Selling the character is done by means of the second announcement, ,a narrower and deeper cut which shows the figure of the star in her boy's clothes against a background that very faintly suggests the tree-clad mountains. There is little more detail in the foreground. It is all intended to sell the character played by the star and nothing is permitted to detract from this intent. The hand lettering

A Warner Brothers Release

SELLING THE CHARACTER

A Warner Brothers Release

THEN THE LOVE INTEREST

is done because it stays in character. Straight type would hurt the effect of the cut, and so it is held away from the space. The third and last of the series is designed to sell the love interest and is a more detailed drawing than the others, with a stipple black background that is better than a solid surface. Here the lettering is in white, but so clearly cut that the lines will not close in. This drops only 60 lines, for most of the sale has been made on the previous cuts and this is merely the clincher. Mr. McCurdy is the first to call attention to a planned campaign of cuts. Generally the advertising agent merely picks the best still or cut of suitable size for his first display, and follows with the next most available material. He does not set out to sell through illustration, but trusts to the cut merely to get attention for the space, or at best to sell because it looks interesting. Here the three selling angles were planned and worked in the order of their importance. We think he has the right idea and he has certainly carried it out with intelligent effectiveness.

Quartered Cut Is Hard on the Title

Probably someone thought that this was a very effective drawing for The Dangerous Maid. It's a good drawing, but as an advertisement it is a terrible waste of money. It drops twelve inches down three columns and takes all that space to irritate the average reader, who will not stop to see what it is all about. It is about as poor an example of this style of design as we have seen in a

MEL
WHERE EVERYBODY GOES
Starts Sunday
Any twentieth century flapper can learn a heap from this seventeenth century madcap.
Constance Talmadge
IN The DANGEROUS MAID
WITH CONWAY TEARLE MARJORIE DAW and BIG CAST
A tale of a madcap maid in a whirl of 17th century thrill and romance
You'll love Connie in Breeches and Boots
ADDED ATTRACTIONS
SUNDAY AFTERNOON
Christmas Carol and Cantata
By Vested Choir Church of Incarnation Fifty Voices.
MELBA NEWS SELECTED COMEDY
Jack Bell Singing "THAT OLD GANG OF MINE" George Perfect at the Organ
MELBA SYMPHONIC ORCHESTRA PAUL HARRIS CONDUCTING

A First National Release

A PUZZLE TITLE

long time. Of course the fans will get the title, but advertising is not primarily directed at the fans. If intelligently done it gets in the man who does not intend to come. It sells him on the idea of coming, and unless he is attracted by the figure to the point where he is willing to puzzle out the title, he probably remains unsold. Probably everyone in Dallas, Texas, knows the Melba Theatre, and probably most of them can get the signature from the three letters which show, but even at that we think it an error ever to sink the signature into a design. Put it out in full to impress it on the memory of the patron even if you have the only house in a 1,500 town. It is bad enough to have the star and title split between white and reverse, as is sometimes done, but to have half of each on the reverse is plainly criminal. The outline letter is not as bad as it would be in all white, but it is not good. Just the figure of Miss Talmadge against a white ground and with a type star and title name would have been vastly more attractive and a more powerful seller. Probably the picture sold well without the aid of this advertisement, but it might have sold even a little better had this

thirty-six inch space told what it was all about.

Cross Page Display from a Smaller Cut

Using a four-column cut for an eight-column space gets a nice cross page display for the Strand Theatre, Seattle, on Potash and Perlmutter. The space is six inches high. It makes a better flash than it does when built into a four-column space, for there is nothing within the border to detract from it where a heavy title line too close to the cut might reduce the attraction value very materially. Possibly the cut would have worked better over to the left, since the eye reads from left to right and progress from the cut to the title would be easier with this placement, since the cut will be seen before the type, and it will be easier to slip over after an inspection of the cut to see what the title is, but it is unlikely that anyone left the space without the title even with the cut placed as it is, for it makes an appeal that will carry the eye back to the type. It is a good advertisement with the cut in either position, and it can beat anything else on the page without half trying. The cut serves so well that it does not need to be backed by much selling copy, which is fortunate, for there is little or no argument to the jazz lines. The selling will all be done on the title, the cut and the stars. There is not much argument to unsupported jazz lines such as are used here. They may serve to augment the selling lines, but they are not, in themselves, selling appeal. This space might better have been used to tell that the film had made even more of a hit than the play because it was possible to get more local color through the ability to move quickly from one locale to another. There was also a chance to sell through the wholesale clothing angle, which should appeal to men and women alike, but the advertisement sold just as it stands, so it is a good advertisement even though it might have been made a trifle better.

A First National Release

MAKING AN EIGHT-COLUMN DISPLAY FROM A FOUR-COLUMN CUT

This Stock Cut Can Be Trimmed

Although this stock cut on The Dangerous Maid works very well in this three tens from the Rialto Theatre, Macon, Ga., we think that the single figure alone would be even better. This would then have given more space to the well-written sales talk and the figure of the star would appear more commanding. The smaller figures to the right, though smaller, have the effect of dwarfing the cut in that they detract from the impression it makes. The single figure would be much more striking, and more apt to get attention. There is enough suggestion of the locale of the story in the castle background, and the two factors of the cut detract from each other just as do star and title when placed too closely together. It often happens that a portion of a cut will work better than the entire picture. It may be a little more trouble to split it up, but if it gives a better effect, the trouble is worth while even though the cut as it stands may seem to work as well. It should be remembered that the general style of house advertising has some moral value. This is a point too often overlooked. Readers unconsciously respond to suggestion, and the house which invariably offers attractive advertising will gradually build up an unrealized suggestion of class that can be gained from no single

Constance Talmadge
'The Dangerous Maid'
In the cast: Conway Tearle, Marjorie Daw, Fully Marshall.
On Same Program "Holy Smoke" a Funny face comedy Rialto News.
A madcap rebel maid in a whirl of 17th century thrill and romance. Hear the ring of swords when fair maid battles for love and life—feel the anguish and despair in the shadow of the gallows—know the true love of a maid for a man and her daring battles for his life.
The fire of drama tempered with wit.
MONDAY-TUESDAY WEDNESDAY
Starting Thursday: "PLEASURE MAD."
RIALTO

A First National Release

CAN BE CONDENSED

display or attraction. For this reason it is well to edit even comparatively good cuts with the hacksaw if thereby they can be made better. And as a rule nothing is less imposing than small cut figures in a large space unless they are the components of a mob, and it is seldom that the mob picture works well. One commanding figure is better than half a dozen figures. Generally one is enough.

Bold Illustration Has Unusual Vigor

One of the strongest display cuts that First National has turned out in some time is supplied for Black Oxen, and the Rivoli Theatre, Baltimore, has made it the basis of a display that matches the cut. Three things get the attention in connection with this title, the cut, the stars and the "A Sensation" just above the cut. This last might easily have been a bust had the line just above been set in type to match, sharing the display, but holding "The most fascinating picture of the year" to a Roman—even if in all caps—gives a smash to the "sensation" line that means a great deal more than two of equal display. But it is the strength of the cut which carries the idea of bigness beyond the power of words. The device is very simple; a strong figure strongly framed with nothing in the

THIRD ANNIVERSARY
RIVOLI
1924
THE MOST FASCINATING PICTURE OF THE YEAR!
A SENSATION!
"BLACK OXEN"
GERTRUDE ATHERTON'S FAMOUS NOVEL, WITH
CORINNE GRIFFITH and CONWAY TEARLE
The story of a woman's rejuvenation—a woman who, passing the prime of life, regains youth and beauty and the power to love—a brilliant, experienced mind embodied with the bloom of twenty—a combination that brings every man to her feet—a picture bold, vivid, masterly, one that makes the heart leap to its pulsating revelation.
ADDED MUSICAL ATTRACTION
STERLING MALE QUARTET
RIVOLI SYMPHONY ORCHESTRA
FELICE IULA CONDUCTING
"The Years, Like Great Black Oxen, Tread the world, and God, the Herdsman, Goads Them on Behind."—W. B. Yeats.

A First National Release

A SMASHING CUT

background to distract the attention, but in this simplicity is found the secret of its power. The lower cut is just a tag in explanation of the quotation from which the book and play take title. It neither hurts nor helps much. As strong a display would be given were these eliminated, but since the house was celebrating an anniversary, extra space was taken and this fills it nicely. If you use this cut, do not use too heavy a border. Take a linear or some light design. Even this holiday border is a little too strong. The less opposition this cut faces, the better it becomes.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

American Theatres Lead All, Milwaukee Exhibitor Learns

American theatres lead them all. That's the opinion brought back by Joseph Schwartz, veteran Milwaukee exhibitor, following a nine months' tour abroad in which he studied the picture situation in England, Holland, Germany, France, Italy, Austria and Switzerland.

"Nowhere, with the exceptions of England and Holland, do picture theatres compare at all with those in America, and even in those two countries they do not reach the heights we have attained here," he declared at a banquet of the Motion Picture Theatre Owners of Milwaukee, at which he was a guest of honor.

"However, when it comes to buying films cheaply, leave it to the foreign movie men. In Amsterdam, where one of the finest houses in all Europe is located, film rents for $100 a week as the usual thing. When I was there they were showing "The Merry Go Round" at prices ranging from 50 cents to $2 in a house holding 2,500 seats."

Mr. Schwartz, who formerly controlled the Liberty, Kosciousko, and Riviera theatres here, disposed of his holdings before making the European trip with his wife. After staying in Milwaukee for a few weeks he will go to Los Angeles. Although he insists he has not made up his mind as to what he will do, he does admit that it is hard to break away from the movies and for that reason it is expected that he will enter the theatrical field there.

Working for a common end—the repeal of amusement taxes—Fred Seegert, president of the M. P. T. O. of Wisconsin, is conferring with national officials in New York, while the Theatre Managers' Association of Milwaukee is circulating petitions urging Congress to take immediate action to abolish the evil. The Theatre Managers' Association represents the large downtown houses of the city and already has gathered thousands of signatures. The petitions are being passed through each house at the close of performances.

Charles Trampe, owner of the Rainbow Theatre in Milwaukee and manager of the Midwest Film Co. office there, has taken over the Climax Theatre, a 900-seat house on the west side. Louis Plate, from whom he obtained the theatre, is to retire from the show business. Mr. Trampe intends to do some redecorating in the spring.

George Fischer is a big man in Milwaukee picture business, but he is not too big to take a suggestion, even if it comes from the office boy. Many a good idea has been born in the brain of a small salaried employe, he contends, and for that reason he is conducting a suggestion box at the Milwaukee, his north side house. The suggestion box is open to all employes. At the end of the week the suggestions are gone over carefully by Mr. Fischer and his assistant and the best one of the week is put into practice, with a handsome reward for the employe who gave birth to the idea.

Already several worth-while suggestions have been made, Mr. Fischer declared. One of these has facilitated the movement of patrons in the theatre. It consists of designating one-half of the aisle for patrons going into the theatre and the other half for those going out, thus avoiding a delay which was necessary heretofore when patrons were not allowed to enter the theatre while others were leaving.

An addition which will provide seats for 450 patrons is being built on the rear of the State Theatre, Twenty-seventh and State streets, Milwaukee. According to N. Cohen, who with M. Rice controls the house, the addition will give the theatre a total seating capacity of 1,200, making it one of the largest outskirt houses in the city. A new organ also is to be added and the house is to be redecorated.

"The way to a man's heart is through his stomach." This famous line, changed to read "the way to a movie man's organization is through his stomach," is being followed by leaders of the M. P. T. O. of Milwaukee. In an effort to bring about greater attendance at meetings, the organization has decided to hold a banquet meeting every last Friday in the month. The first one brought an attendance of thirty-five, a record for the organization.

"The Hunchback of Notre Dame," which has just completed a three week's run in Leo A. Landau's houses, has broken all attendance records for Milwaukee, according to George Levine, head of Universal's office in Milwaukee and directly in charge of the picture in the entire territory. Although refusing to reveal the figures, Mr. Levine declared that the picture in its first four days at the Alhambra drew as much as "Over the Hill," previous record holder at the theatre, drew for an entire week.

After showing the film at the Alhambra for two weeks, Mr. Landau transferred it to his other downtown house, the Garden, for the third week and the photoplay continued to draw crowds unsurpassed in the film business in Milwaukee.

Mr. Landau has followed up with "The White Sister," which is running second to "The Hunchback" only because patrons are staying for two and three shows.

EDWARD HOCHSTEIN

Perhaps the youngest theatre owner in New York State. .Owner of the Star in Hudson, he has run that house since September 1 last and made money. He was in the selling end for Hodkinson, Pathe and Associated Exhibitors. He is 23 years of age and a comer in the fullest sense of the word.

St. Louis

On the night of January 13 Steve Kaiman, owner-manager of the Baden and O'Fallon Park theatres, St. Louis, was held up by two highwaymen near his home, 2037 Adelaide avenue, and robbed of $170, the receipts for the Baden Theatre. The men apparently followed Kaiman from the theatre in an automobile, as shortly after he got off a street car and started toward his home they drove alongside and compelled him to turn over his money.

Two St. Louis theatres were entered by burglars during the past week. On the night of January 14 safe-blowers cracked the safe of the Shaw Theatre, 3900 Shaw avenue, owned by the St. Louis Amusement Company, and secured $400. On January 17 robbers forced open a door of the New Ashland Theatre, 3530 North Newstead avenue, and took a violin, saxophone, electric flash light and projection machine tools from the projection room. The loot was valued at $200 by the management.

For the first time in the history of St. Louis criminology a grand jury has returned an indictment charging burglary and larceny solely on finger print evidence. Thomas Skinner, ex-convict and member of the Egan Rats, was arrested and charged with cracking the safe of the local Paramount exchange on the night of November 13. The police alleged that Skinner's finger prints were found on the safe door after the robbery.

Suit has been filed in the St. Clair County Circuit Court by the Belleville Bank and Trust Company to foreclose on a $1,982.72 second mortgage on the Rex Theatre, Belleville. The suit alleges that the mortgage was executed on October 28, 1922, and that the interest has not been paid when due. The defendants named in the suit were Mary F. and Charles W. Gieselman, Noah and Frank Bloomer and Michael J. Dillenseger.

Joe's Playhouse, Swifton, Ark., now is being operated by Charles Jones.

Among houses reported closed are: Palace, Cypress, Ill.; Grand and Landale, Carlinville, Ill.; Kozy, Dresden, Tenn.; Santens Hall, Robertsville, Mo.; Moonshine, Wayne City, Ill.; American, Frankfort Heights, Ill.; Princess, Parkin, Ark.; F. E. Edwards' house at Donellson, Ill.

Harry Greenman has returned to manage the William Fox Liberty Theatre here. Harry managed the house for several years but at the close of last season was transferred to New York. He is very well acquainted with the film tastes of St. Louisians and in the past has proven very popular and successful.

The Rialto Theatre, Moberly, Mo., is to be re-opened by H. M. Fort, formerly of Oklahoma City, Okla.

The Pendleton, Pendleton and Finney avenue, St. Louis, which has been taken over by J. A. Sanowsky, will re-open about February 1.

Mr. and Mrs. I. W. Rodgers of Poplar Bluff, Mo., will spend the remainder of the winter in Florida.

Out-of-town exhibitors in during the week were: John Polkuster, Eagle Theatre, Livingstone, Ill.; C. E. Brady, Broadway, Cape Girardeau, Mo.; John Pratt, Fulton, Mo.; Jim Reilly, Princess, Alton, Ill.; Charles Barber, Tilden, Ill.; Oscar Wesley, Gillespie, Ill.; and Bob Cluster of Johnston City, Ill.

Maine

Strong influences are being brought to bear upon William P. Gray, president of Maine and New Hampshire Theatres, and directing genius of other theatres throughout New England, to remove from Lewiston, Maine, to Boston for the purpose of having him align himself with even larger theatrical interests.

Mr. Gray did not care to go into details concerning the matter and be merely stated that nothing definite had been done about it.

Mr. Gray has been urged on numerous occasions to change his headquarters or to leave Lewiston, but each time he has objected, finally building up in Lewiston an organization which is in charge of the details for a large number of theatres in the five New England states.

Cornelius J. Russell of Lewiston, Maine, has assumed charge of four theatres in Bangor. The houses are under control of the Gray circuit and are the Park, Bangor Opera House, Graphic and Bijou. The Olympic is now the only independently operated theatre in Bangor. Mr. Russell succeeds James W. Greeley, who had been in charge of the four theatres for three years. He has returned to his home in Portland.

Rhode Island

Benjamin Dick, former assistant treasurer of the Providence Opera House and now connected with the Emery Majestic Theatre in Providence, was married on January 14 to Blanche Bates, fashionable modiste and the "best dressed woman in Providence." The ceremony was performed at Mount Vernon, N. Y., where the bridegroom's parents reside.

Miss Bates, who has a 17-year-old son by a previous marriage, gave her age as 39. Mr. Dick is 25.

Canada

Important promotions and appointments in the Famous Players Canadian Corporation, Ltd., Toronto, operating 64 picture theatres from Montreal to Vancouver, B. C., have been announced by N. L. Nathanson, managing director of the big Canadian company. Following the departure of Charles Branham, general director of Famous Players theatres in the Dominion, to Boston to become identified with the Gordon circuit, Clarence Robson, supervisor of the Famous theatres in Toronto, has been promoted to the post of director of theatres for Eastern Canada. Mr. Robson has been with Mr. Nathanson since January, 1917, when he was made manager of the Strand Theatre, Toronto.

The annual convention of the Manitoba Motion Picture Exhibitors Association was held in the Marlborough Hotel, Winnipeg, on January 17, when Walter P. Wilson, manager of the Lyceum Theatre, was elected president for 1924. George Law was elected vice-president as representing the exchanges. R. Kershaw, an officer of the association for a number of years, was elected secretary. The Manitoba association is the oldest exhibitor organization in the Dominion, having been in active existence for the past eight years.

H. M. Thomas, formerly general director of F.-P. theatres in Canada, has been appointed general manager of theatres in Western Canada. The dividing line for the Eastern and Western divisions of the corporation is at Port Arthur, Ontario. Mr. Thomas making his headquarters at Winnipeg, Manitoba. Over a year ago, Mr. Thomas resigned from the Canadian Famous Players to return to the A. H. Blank theatres in the States of the Middle West, but he once more is back with the Canadian oragnization.

Western Missouri Convention Is Announced for January

Charles T. Sears, president of the M. P. T. O. of Western Missouri, has announced that the convention of the organization will be held in Kansas City on Tuesday, January 29. Further details of the convention have not yet been announced.

The executive board of the M. P. T. O. of Kansas sent the following wire to Senator Charles Curtis, after reading his proposed amendment to the Mellon tax plan in news dispatches: "The Motion Picture Theatre Owners of Kansas, representing over 500 theatres, feel you would not have offered amendment to the proposed Mellon tax bill regarding admission taxes as indicated by press dispatches, had you investigated conditions prevailing in your state. Letter follows."

Ray Ekder, one of the best known of outdoor showmen, is interested in the management of the Isis Theatre, Kansas City suburban house. Mr. Ekder's home is in Ottawa, Kas., and for the past few years he has been endeavoring to find a winter location in Kansas City. He was formerly connected with a Saenger Circuit of the South.

Out-of-town visitors the past week have been S. E. Wilhoit of the Princess and Jefferson theatres at Springfield, Mo.; Stanley Chambers, Wichita; Harry McClure, Emporia; Roy Burford, Arkansas City, and G. L. Hooper of Topeka.

"Black Oxen" did a better opening day business at Frank L. Newman's Newman Theatre, Kansas City, than "Flaming Youth," which did an immense business.

The City of Wichita has been temporarily restrained from interfering with the exhibition of "The Birth of a Nation." Robert C. Foulston, Wichita counselor, said the picture could continue its run without prosecution by the city.

Capitol Enterprises are installing a $20,000 pipe organ in the Crane Theatre at Carthage, Mo.

The Princess Theatre of Kansas City, Kansas, will be closed in May for remodeling and redecorating. The stage of the theatre will be enlarged in order to accommodate vaudeville acts.

Jack Roth, manager of the Apollo Theatre, was forced to give $5,000 to Joseph H. Jester, Wichita, following a recent court action which allowed Jester the full amount of his suit, which charged Roth with alleged negligence in a motor car accident March 11 in which the plaintiff's father, John T. Jester, was killed.

E. E. Lucy and W. S. Wilkinson have purchased the Crystal Theatre at Hoisington, Kas., and have started dismantling it to be used for other purpose. The passing of the Crystal leaves only the Royal Theatre at Hoisington.

What Nebraska Men Are Doing

Gene Solin of Spencer, Ia., spent a few days in Omaha recently. He is proprietor of the Solin and the Fraser at that place.

The Sun Theatre at Gotherburg, Neb., has been bought by L. G. Burson.

Steve O'Brien has returned from Ida Grove, where his mother died recently.

The Friend Theatre at Decatur, Neb., has been taken over by Mr. Madney.

W. E. Powers of the Rex Theatre, Glenwood, Ia., was in Omaha for a few days recently.

The Royal Theatre at Wisner has been sold to H. F. Schroeder.

The Orpheum Theatre at Centerville, Ia., has been bought by W. G. Greenlagh and E. G. Burdock. George Bartle was the former owner.

The Winthroub, Ia., Opera House is opening Saturday nights.

E. A. Glover is the new owner of the Moon Theatre at Spencer, Neb.

The Star Theatre at Dickens, Ia., has been closed.

Albert Reeves of Des Moines, Ia., and T. L. Benton, California, Ia., have jointly bought the Crystal Theatre at Baxter, Ia.

The Gala Theatre at Kennard, Neb., has been permanently closed by the proprietor, Louis Manke.

Nate Chapman of Iowa City, Ia., has spent some weeks at St. Petersburg, Fla., for his health.

Mr. and Mrs. J. E. Hostettler took a belated honeymoon in Colorado recently. Mr. Hostettler is in charge of the Hostettler Amusement Co. in Omaha.

O. W. Persons of Minden has a new theatre front at Minden, with electric fans and French doors.

A new set of chairs has been ordered for the Electric Theatre at Falls City, Neb.

Greenwood, Neb., is to have a new theatre. Charles L. Munson is opening a new place there.

C. L. Bishop has closed his Star Theatre at Bartlett, Neb.

The Grand Theatre at Eldora, Ia., has been bought by L. F. Walcott. The former owner was M. W. Moir.

Liggett to Resign

The Motion Picture Theatre Owners of Kansas will hold their sixth annual convention in Emporia, Kas., Tuesday and Wednesday, April 1 and 2. These dates were decided upon by the board of directors at the last meeting January 15. This is the first time that a convention has been held in Emporia. Heretofore they had been held in either Wichita or Topeka.

Work has been started upon plans for the convention, according to C. E. Cook, business manager of the organization. Among the most important matters which will come up will be the election of officers. R. G. Liggett, who has served as president for two terms, declares that he will not run again.

All of the directors, with the exception of M. B. Shanberg, who is in New York, attended the meeting. They were: R. G. Liggett, Kansas City; R. R. Biechele, Kansas City; H. A. McClure, Emporia; C. M. Smith, Kansas City; Stanley Chambers, Wichita; A. F. Baker, Kansas City; G. L. Hooper, Topeka, and J. H. Burford, Arkansas City.

E. T. Clarke Named Manager of Eastman, Rochester, N. Y.

Eric Thacher Clarke has been appointed manager of the Eastman Theatre, succeeding William Fait, Jr., who has gone to New York to become associated with a theatre there. Mr. Clarke came to Rochester from Detroit recently to aid in the development of the musical end of the Eastman programs and has been acting as assistant manager. He was born in England.

"Mr. Fait leaves us with the best wishes of all of us," said George Eastman. "He has done very good work during the year he has been in charge of the theatre. He has built up a capable and smooth working organization. He organized and developed the Eastman Theatre ballet. He created many attractive stage and lighting effects. During his incumbency the business of the theatre has steadily increased. He leaves because he feels he can find a wider personal opportunity in other fields of motion picture presentation. Mr. Clarke, besides a wide business experience, brings to the position a thorough musical training which should be particularly helpful in carrying out the musical aims of the theatre."

J. Harry Mitchell, of Chicago, has arrived in Rochester to manage the Temple Theatre while J. H. ("Mickey") Finn goes South to recover from an attack of bronchitis. Mr. Finn is going to Saint Petersburg, Fla., for the winter, on the advice of his physician. He expects to return May 1, when Mr. Mitchell will go back to Chicago. The Rochester Theatrical Managers' Association gave Mr. Finn a farewell dinner in the Hotel Seneca on Wednesday evening, January 16.

A new Keith theatre seating 3,000 is to be erected in Rochester as soon as a site can be obtained, it is announced by John J. Murdock, general manager of the circuit.

A drive by Rochester church and other organization representatives against the repeal of the state censorship law was planned at a meeting held the other day in the Hotel Seneca after the Rev. Dr. Frank M. Weston reported that the "filthiest films imaginable" were being put out in this state, some of them being stopped by the censors.

Rochester theatre men will arrange for a gala entertainment for Memorial Post, American Legion, in the Ad clubrooms of the Hotel Rochester on January 29. John J. Farren, Edward Fay and Paul A. Fennyvessy will plan an attractive bill for the veterans. Each vet will be presented with 500,000,000 German marks, which will be worth a fortune IF the mark ever rises to even 1 cent in value.

The State Tax Commission has notified George S. Taylor, chairman of the Board of Assessors, that the Eastman Theatre and School of Music should be put on the city assessment rolls pending a conference between members of the commission and board of assessors. Taylor said the properties could be restored to the rolls any time up to April 1 and that the suggested conference would take place probably this month. The Eastman properties were exempted by the assessors, who acted under an opinion by Corporation Counsel Charles L. Pierce. Mr. Pierce found they were not liable to taxation inasmuch as they are used for educational purposes. The tentative value placed on the properties by the assessors last year was $1,250,000 for the theatre and $75,000 for the boiler plant.

Werthheimer Meets Opposition in Planning Buffalo Theatre

Opposition to the construction of a picture theatre by Simon Werthheimer, in the rear of his fine new business block in Hertel avenue, between Saranac and North Park avenue, has developed. The opposition is led by the Rev. Thomas J. Timmon and the trustees of Saint Margaret's Church, which is opposite the Wertheimer block. Formal objection was entered the other day by Father Timmons and the trustees to the councilmen.

Mr. Werthheimer said: "I cannot understand why there should be objection to a theatre, so situated, which will present first-class features, possibly may be a high-class vaudeville house. I intend to go through with the project and I hope that the objectors will realize that such entertainment places are a necessity in a community which has recently so vastly increased in a high-class, home-owning population which, naturally, will want more entertainment than is now provided."

Lockport, N. Y., will have two new theatres. The operations started by Associated Theatres, Inc., at East Avenue and Elm Street and later abandoned are now to be renewed and the theatre completed by September 1. The Girard Bond and Mortgage Company is behind the new deal. Bids have been asked on the new J. Meyer Schine Theatre to be built at once on the site of the Thurston Auditorium.

Harry Abbott, former manager of the Criterion and Garden theatres in Buffalo, now is managing the Corinthian Theatre in Rochester.

Indiana

Public taste in moving pictures is changing, in the opinion of Frank J. Rembusch, president and general manager of the Capitol Amusement Company of Indianapolis, which operates the Gem, Irving, Lincoln Square, Lenwood and Manhattan theatres in the Hoosier capital. In addition to these, Mr. Rembusch has three theatres in Marion, one in Shelbyville, one in Columbus, two in Martinville, two in Noblesville and two in Greenfield.

"I believe the public is becoming more interested in the shorter 'movie' feature," said the Hoosier exhibitor. "Six reels seem to be quite sufficient as a feature to many people. The nine to twelve-reel feature is entirely too long for the average busy person who takes his amusement on the run."

The furnishing and equipment of the Orpheum Theatre, Fort Wayne, formerly the property of the Consolidated Realty and Theatres Corporation, now in the hands of a receiver, have been sold to Donald J. Hayden, of Fort Wayne for $7,500. The building, the lease on which expires May 1, has been bought by W. S. Butterfield, president of the Bijou Theatrical Enterprises, Battle Creek, Mich. Bayden will operate the theatre until the lease expires, at which time Mr. Butterfield expects to remodel the building and install entirely new equipment. The theatre then will he known as the Capitol.

Approximately 500 stockholders of the Consolidated Realty and Theatres Corporation, which operates a number of picture theatres in Indiana cities, met at the Liberty Theatre in Terre Haute a few days ago and voted to give members of a committee which they chose full power to act for them when they meet with Fred Sims, receiver for the corporation, in Indianapolis, Feb. 7. The committee chosen to act for the stockholders is composed of William Blocksom, R. J. Collier and Elmer Levering.

George A. Roberts has been named manager of the Capitol Theatre, formerly the Park, at Washington street and Capitol avenue, Indianapolis. He succeeds W. W. Woolfolk, who has been transferred to another city.

The Grand Theatre at Washington, Ind., has added two expensive new curtains to its stage equipment. The Grand recently was redecorated and the new curtains add greatly to its attractiveness.

Headquarters of the Hornbeck Amusement Company, which have been situated in Lafayette, have been transfered to Logansport, where the company operates the Luna and Colonial theatres. The sale of the company's theatre, the Lyric, at Lafayette recently, prompted the removal of headquarters.

Leonard S. Sowar, an exhibitor of Muncie, was the principal speaker at the weekly luncheon of the Muncie Lions Club last week. His subject was "The Moving Picture Industry."

JACK PICKFORD IN "THE HILL BILLY," AN ALLIED PRODUCERS AND DISTRIBUTORS PICTURE.

Albany Theatre Coal Bills Cut $5,000 by Mild Winter

Approximately $5,000 has thus far been saved in the coal bills of exhibitors in Albany, Troy and Schenectady because of the mild winter. Not only have the theatres benefited from this saving, but their receipts have been augmented to the tune of hundreds of dollars through open roads enabling farmers and those residing in nearby villages to visit the theatres far more frequently than a year ago, when many of the roads were almost impassable. What holds good for the three cities also holds good for other cities and villages of the State. In at least one theatre ordinary cord wood has been used in stoking the boilers up to the present time, the Rose, in Troy, owned by Jacob Rosenthal, having adopted wood in place of coal because of the mild winter. Mr. Rosenthal has spent about $66 so far this winter in heating his house. He finds that the wood will heat the water in about thirty-five minutes, and that with a slow fire the house will remain comfortable throughout the afternoon and evening, after which the fire is allowed to die out.

Men and boys in Oswego, N. Y., have proved so troublesome in the gallery of the Richardson, that it has now been opened only to women and girls.

There will be a get-together dinner in Albany on the night of January 25, at which exhibitors, branch managers and others will gather round the table at the James Restaurant.

The Leland in Albany, ever on the alert for improvements, is constructing a new men's room with tile floor and other modern aspects.

Exhibitors throughout New York State will be interested and many will attend a hearing at the State Capitol on proposed changes in the building code. Exhibitors claim that there are sections which would work havoc with the theatres of the state, and that the proposed amendments must be modified.

Business fell off the past week at all houses in this section. On Wednesday night a terrific wind and rain storm swept over this part of the state about 7 o'clock, with the result that some of the houses did not make operating expenses.

While evening performances at the Mark Strand with "Ashes of Vengeance" did not measure up to "Black Oxen" the week before, the matinees of the former ran ahead of the latter last week, the two pictures breaking about even from a box office standpoint.

"Cuckoo" Arnold, a well known salesman over New York State, has just been named manager of the State Theatre in Utica, owned by the Goldstein brothers of Massachusetts.

The real mother to many of the film boys in this part of the state is Mrs. Dennis Regan, owner of the Star in Greenwich. Mrs. Regan is first, last and always an exhibitor, and a shrewd buyer, but there is always a pan of doughnuts and a pitcher of milk for the film boys at her home.

"Flaming Youth" broke the house records of the Avon at Utica last week, and in Newburgh was held over for several days.

Although Saugerties is but a village, "The Hunchback of Notre Dame" has been booked there for four days at a top of $1.65.

Callers along Film Row last week included Samuel Goldstein of Springfield, Mass., and R. V. Erk, of the Big Ben in Ilion.

There is a possibility that the Strand in Troy may change hands in the near future. Morris Silverman and Abe Stone, of Schenectady, were looking at the house the other day, with an idea of purchase.

Jacob Rosenthal, owner of the Rose in Troy, is still giving away a dozen blankets each Monday to patrons, and, incidentally, doing a fine business.

Max Weintrant, of Valatie, will erect a new 1,200-seat house in Hudson, N. Y., in the spring.

Ben Apple, who has more steam to his bowling than any exhibitor in Troy, was forced to close his house, the American, for a day or so the past week when a direct line leading from the street to the theatre burned out.

Things appear to be going extremely well at the Griswold in Troy these days under the management of Jacob Golden. Mr. Golden promised to put pep into the theatre and he has certainly done so. The house can be seen a mile away because of a chain of incandescents leaping from corner to corner. Mr. Golden conceived the idea of putting on a saxophone week, something new to the Collar City, and started off with several selections by the soloist at the Schenectady radio broadcasting station. On the night that followed, Mr. Golden used local saxophone soloists and the house was jammed to its rafters.

According to reports which are reaching his former home in Albany, Harry Lazarus, now running a theatre in Kingston, N. Y., is doing a splendid business. But they do say that one must have the wind of a marathon runner to mount the long flight of steps leading to the theatre entrance. Be that as it may, however, Mr. Lazarus as usual is delivering the goods and his new found friends in Kingston are showing their appreciation by packing the house every night of the week.

Talk about your jack-of-all-trades! Few have anything on Al Bothner, who manages the Strand, Colonial and Capitol theatres, does his own sign painting, can play the piano if his musician fails to show up, and is a first class projectionist as well.

Samuel Suckno, owner of four theatres in Albany, is ill at his home with a bad attack of pleurisy.

Would You?

How would you like to be an exhibitor and likewise a deputy sheriff and have some bootlegger drive up to your door at midnight and remark that the "load" was outside? This happened last week to Frank Sands, of Pyrites, N. Y., who runs a picture theatre in that village anl also wears the badge of a deputy sheriff.

Mr. Sands had retired for the night, but was awakened about midnight, when a stranger knocked at his front door and introduced himself by saying:

"Well, I've got your load."

Mr. Sands sensed the situation, ordered him to put it in the cellar and then placed him under arrest, while Mrs. Sands hurried out for two other deputies nearby. Half an hour later the three officers, the bootlegger and a load of ale were on their way to Canton, N. Y. Just as they were turning the bootlegger over to the county authorities, he made a break for liberty, running down the street and escaping, with Sands and his fellow officers blazing away. According to Mr. Sands, the evening gave him more thrills than any picture he ever showed at his theatre.

Arvie Eldred, superintendent of schools in Troy, at the request of Ben Apple of the American, has endorsed "The Chronicles of America" which Mr. Apple is showing this week in connection with "The Mail Man." The Parent Teachers Association of the city acted as chaperons Saturday morning for a big children's matinee.

There is talk that the Astor in Troy will shortly be opened by an Albany exhibitor and that Sam Suckno is the man.

Walter Roberts, of the Troy, was in New York the past week.

Sure Sign

"Hey, Jimmie, where ya goin'? The picture's just startin'."

"Huh, the show's over. Don't ya see 'em kissin'?"—American Legion Weekly.

William Fox Presents Tom Mix in "Ladies to Board." The Picture was directed by Jack Blystone from a story by William Dudley Pelly

W. T. Heenan Honored at Testimonial in Philadelphia

Exhibitors and film representatives joined in the testimonial given to William J. Heenan, one of the most popular men in the group of local distributors, when over 200 associates and friends in the industry gave a banquet in his honor at the Hotel Majestic on Friday evening, commemorating his birthday. Exhibitors attended from Atlantic City, Scranton, Wilkes-Barre, Pottsville, Shenandoah, Hazleton, Reading, Pottstown, Shamokin, Vineland and other cities and towns in the territory. Heenan was lauded by the guests representing the judicial, religious and civic bodies of the city and by friends in the industry. Among those who told of "Bill's" goodfellowship and loyalty were Lewis Sablosky, Henry Starr Richardson, Fred G. Nixon-Nirlinger, the Rev. Joseph Kelly, Alexander Boyd, John J. McGuirk, A. Sablosky, Frank W. Buhler, Irving D. Rossheim and Abe L. Einstein.

One of the finest of the Stanley Company's new theatres will be opened on Thursday of this week when the newly erected Logan Theatre will throw open its doors to the public of the Logan section of Philadelphia.

There is now in operation in the Capitol Theatre, Atlantic City, of which P. Mortimer Lewis is manager and part owner, one of the largest organs on the coast, with all the accompaniments of a 40-piece orchestra. Other improvements were the resetting of the stage surroundings and draperies, at a cost of $3,000.

Changes in the management of the Bennethum theatres were effected through the assignment of Kline Henderson to the management of the Broad Theatre in Souderton, having been transferred from the Hippodrome in York, and of John Barrett, formerly supervising the Allentown Theatre, to the Karlton Theatre in Quakertown. Mr. Barrett also is manager of the Lake Amusement Company conducting the Harveys Lake summer resort.

The controversy between the building owner and proprietor of the Rittenhouse Theatre has been settled out of court through amicable arrangements between Harry Rosenchensky and Samuel Hyman, the latter conducting the picture shows at the establishment. Rosenchensky a few weeks ago instituted proceedings to prohibit the conduct of the shows by Hyman, who released the house six months ago and who was doing a satisfactory business, claiming that he had broken his lease. Through the intercession of the Film Board of Trade legal proceedings were dropped, the doors thrown open to the public again and Mr. Hyman remained in possession of the business. During the time that the doors were locked Hyman paid for all films that should have been shown during the time under contract with the film houses.

Sydney Sugars opened his new theatre in Pottsville, Pa., during the week. The newly remodeled Hollywood Theatre books through the Stanley Company.

South Carolina Public Paying New Tax Instead of Exhibitors

From reports in hand to date, theatres throughout South Carolina to the extent of at least 95 per cent. have tacked on an additional penny for each dime of admission charge, to cover the new state-wide admission tax law which went into effect throughout the state on January 1. With the additional 10 per cent. federal admission tax, theatres throughout this state are now contributing directly an average of 23 per cent. of their gross receipts in admission taxes to country and state, it being claimed that no such confiscatory tax was ever before levied on any industry in America.

It is not believed the tax will stand for long, since it is alleged by the theatre owners that at least 30 per cent. of the theatres will be forced out of business by the enforcement of this additional levy on the part of the state.

Atlanta soon will have a big time vaudeville theatre, to be controlled jointly by the Keiths and Famous Players interest, if negotiations, which now seem near consummation, go through as planned. The projected theatre will occupy a site next to the Henry Grady Hotel already planned, on the old Governor's Mansion on Peachtree street, one of the very best locations in Atlanta's downtown business section. It is understood that the project, however, will be financed locally through Division Manager Allen, of the Woolworth interests, to have no connection however with the vast Woolworth 10-cent store enterprises.

Tom Varner, of the legal department of Southern Enterprises, has been in South Carolina during the past week to render every possible assistance in the fight for the repeal of the state 10 per cent. admission tax which went into effect on January 1. The Legislature is now in session, and under the diligent leadership of Max W. Bryant, of Rock Hill, S. C., the theatre owners are making an effort to have the burden lifted.

Bowing to the inevitable in line with the steady march of progress in theatrical circles of Atlanta, Ga., the far-famed and historical Vaudette Theatre on Whitehall street closed its doors for all time on January 12 and will be converted into a mercantile establishment at an early date. Its location was formerly on the main artery of Atlanta's downtown section and it was built away back in the days of the nickelodeon, later raising its prices to 10 and 20 cents when Triangle came along with a super-production program. The public thereupon raised up on its hind legs and howled for mercy.

With the opening, as the years came, first of the Criterion and later the gorgeous Howard and Metropolitan theatres, its popularity waned and it was impossible for it to compete with the fine temples of art of later years. The theatre changed hands three times during its career. The Evins, who built it, sold it to John Burkhart who in turn sold it to Jake Wells. When S. A. Lynch acquired the Wells theatrical interests in Atlanta, this property went with the deal to Southern Enterprises.

N. C. Hines, of Norfolk, Va., who recently opened his new State Theatre in Raleigh under the management of Ralph DeBruler, assisted by Ralph DeBruler, Jr., and who also now operates the Superba there, will soon erect an elaborate picture and vaudeville house in Charlotte. R. D. Craver, First National franchise holder in this territory, has plans for the erection of a new theatre in Charlotte to cost about $600,000, on a lot which alone is valued at $200,000, to be devoted exclusively to pictures.

F. A. Abbott, who for many years has conducted the Exhibitors Supply Company, of Charlotte, now is active manager in charge of Craver's Broadway Theatre, Charlotte.

Pittsburgh

The Rowland and Clark Theatres, Pittsburgh, have acquired the beautiful new Capitol Theatre, Braddock, Pa., having purchased the interest of Ben Burke, pioneer local exhibitor, who leaves shortly for the West Coast to regain his health. The Capitol, one of the most imposing houses in the local territory, resembling in many details the Rivoli in New York City, became a link in the R. & C. chain the first of the year. J. P. Donovan, manager of Rowland and Clark's Regent Theatre, in East Liberty, for nine years, has been chosen to guide the destinies of the Capitol. Braddock is John's old home town, and many years ago he managed the Family and Crystal Theatres there, which at that time were owned by his present employers.

Joseph Angus, Sr., owner of the Palace Theatre at Leechburg, is dead at the age of 51 years, demise having been caused by pneumonia. He leaves his widow, four sons and four daughters. At present the sons are conducting the theatre.

Beckley, W. Va., was recently visited by two disastrous theatre fires, the first being the worst, when the beautiful Lyric was destroyed, entailing a loss of $150,000. The Grand was also a victim of the flames several days ago, damage amounting to $25,000.

O. Scarnechia will erect the first theatre building ever constructed in Benwood, W. Va. It will be 33x100 feet, and will be operated by James Velas of the Liberty Theatre at Wheeling, W. Va.

Michael Rosenbloom, of Charleroi, came to town several days ago and brought along the information that he is considering the erection of a large, new picture house in his town.

R. L. Thomas, wealthy resident of Charlottsville, W. Va., is the new owner of the Century Theatre at Petersburg. Price is said to be $50,000. The Century was built during the war, and was especially popular during the Camp Lee days.

Ben Engleberg of the Elmore Theatre, Pittsburgh, and Max Weintraub of the Lyric Theatre, Coraopolis, are again able to be about their theatres, after having been confined to their beds suffering from the grip.

Theodore Roberts, film star, who took ill in Pittsburgh on December 10 while filling a vaudeville engagement, is still confined to his room in the William Penn Hotel. Latest reports indicate a gradual recovery.

Baltimore

The battle now being waged by Baltimore exhibitors to get the bill they are back of, to permit Sunday Movies, through the Legislature, continues unabated. The manager of every movie playhouse in the city has been supplied with large sheets of paper in the form of petitions, stating at the top that the undersigned are in favor of moving pictures being shown on Sunday and that they indorse the movement. They are being distributed in many factories and large business organizations.

Many of the employes of the theatres are joining in the fight and are taking petitions out of the theatres with them and requesting all their friends to sign them.

Thomas D. Soriero, general manager of the Combined Whitehurst Interests, is on a ten-day vacation with pay. He has completed sixteen months in the employ of Mr. Whitehurst and under his efficient management the theatres have prospered. This is his first vacation since he went with the Whitehurst interests. He is enjoying a trip south via the Merchants and Miners Transportation route and will visit Palm Beach, Miami and the Bahamas.

Lubliner and Trinz Will Give Chicago $2,000,000 Theatre

Lubliner & Trinz have taken title through Joseph Trinz to 225 by 140 feet on the north side of West Madison street and 111 feet east of Mayfield street, and plan to erect a new movie house on the site that will contain 3,000 seats and cost about $2,000,000. A three-story building is planned for the front of the lot, to contain stores, offices and the entrance to the theatre. The site was bought from Isaac Halper for $62,000 and is one of the best spots on West Madison street for picture purposes.

A new movie theatre to seat 500 has been opened by Rarmes & Lawson at Mount Olive, Ill., in the heart of the coal mining country of southwestern Illinois.

Manager Jack Miller of the newly formed Exhibitors Association of this city has moved his office to 752 South Wabash avenue in the midst of Film Row. One of the big things to come before the next meeting of the board of directors will be the affiliation with the state association of exhibitors.

The many friends of Charley Ryan, for many years manager of the Garfield Theatre on West Madison street, will be glad to hear that he is going to stay in this city. He now is manager of the Milford Theatre at Crawford and Milwaukee avenue. The house was formerly owned by Max Gumbiner and seats 1,188 people. A booking office has been opened by Ryan at 34 East 8th street.

G. L. NeNune, owner of the Majestic Theatre at DeWitt, has taken over the Lincoln at Fulton, Ill., and will improve the house. He will book for both houses in the future.

C. B. Sawyer of Kankakee has been elected a director of Midwest Theatres, Inc., and he also is vice-president of the Majestic Amusement Company, who control a string of movie houses in the Kankakee territory. He will take an active part in the management of the houses of both circuits in the future.

Projectionists scored again this year when the raises asked of the owners of the movie houses was granted them. The minimum rate for the neighborhood houses will be $59.85 and for the Loop de luxe theatres will be $94.62, making the boys here the highest paid in this part of the country. In return, they will assist the owners in their fight against the proposed 3 per cent. tax on the gross revenues that the council committee is considering.

Harry Grampp, formerly a well known exhibitor at Decatur, Ill., now is selling film in the northern Illinois territory.

Another veteran manager has received a promotion. This time it is John G. Burch, for many years manager of the McVickers Theatre, who has been named as manager of the Woods Theatre which recently passed under Jones, Linick & Schaeffer ownership. Manager Burch is one of the best known showmen in the Central West and his many friends in the business extend congratulations and wish him unlimited success.

The many friends of Clyde Elliott, managaing director of the New Evanston Theatre, will be glad to hear he is recovering from his recent illness.

Mrs. M. Bennett is building a movie theatre in Whiting, and expects to get into the new house in the near future. She has given up her management of the Princess Theatre.

The Rose Theatre at 2860 Milwaukee avenue has passed to the management of Sam Halper and Abe Faber, who formerly managed the Pershing and the Irving theatres on the South Side. The house will be fixed up.

The Prairie Theatre at Prairie and Fifty-eighth has been sold by Isadore Cohen and Abraham M. Liebling to Isaac Gittler for a reported $80,000, subject to $29,000, and transferred to Harry M. Ortenstein for $85,000. There are about 1,000 seats.

A picture theatre is to be erected in back of the twelve stores, hotel and garage at the north-east corner of Fiftieth and State, on a site 200 by 65 feet by Jacob Ginsburg, who has purchased the property from the Howard estate for $55,000, subject to $37,500.

The 300-seat theatre building, stores and apartments at the northwest corner of Clybourn and Dayton have been sold by Frederick and Louis Rixman to Louis Klatt for $35,000. Improvements will be made.

Samuel G. Grodson, attorney, has bought the southeast corner of State and 51st street —161 by 99—from the Farrell estate for a reported $50,000 and contemplates erecting a two-story building to contain a 2,000-seat movie theatre, stores and offices. Mr. Grodson expects to start work in the Spring when leases expire.

R. H. Healey, who owns the Monagram, Casino and Marion theatres, has added the Home Theatre on South Halsted street to his chain and will improve the house.

The Bluebird Theatre at East Peoria, Ill., has been taken over by H. L. Abbey, who will fix the house up for Spring business.

The many friends of Charles Nathan will be pleased to hear of his selection as managing director of the houses controlled by the Theatres Operating Company of Peoria, of which the late Dee Robinson was the head for many years. Mr. Nathan has been associated with Mr. Robinson for some years past and is well known to the exhibitors of this part of the country. The Madison, Palace and other well known movie houses are operated by this circuit.

Andy Cuser and Edward Friedman have sold their interests in the Madison Circle Theatre in Forest Park to I. R. Leserman, formerly manager of Universal here, who will add other theatres to his chain as the opportunity offers itself.

Manager W. W. Watts of the Gayety Theatre at Springfield, Ill., pulled off a dandy

"LILIES OF THE FIELD"
A Corinne Griffith production for First National

tie-up with the personal appearance of Walter Hiers in connection with the showing of "Flaming Youth," at his house in that city. Heirs made the jump from the West Coast to put on the personal appearance for Manager Watts and capacity business was the rule during the week.

The city license bureau has been holding up the licenses of the various theatres for 1924, as the city council has a plan under consideration, a new ordinance which calls for 3 per cent of the gross receipts of all the houses, both Loop and neighborhood theatres, instead of the graduated license fees. Of course the owners and managers are fighting the proposed ordinance tooth and nail and have employed legal talent to assist them. A meeting will be held in a few days when further action will be taken.

Manager Sam Atkinson came near having a bad fire in the Calo Theatre recently when a ready-to-wear shop next to the theatre building caught fire and was destroyed. Assistant Manager Lawrence Hess was the hero of the occasion and kept the audience from getting excited. The show went on as usual.

S. E. Pirtle of Jerseyville, Ill., has added the American Theatre at Charlestown to his chain of houses.

JUST THINK OF ALL THE 'PHONE CALLS THEY GET
A peppy scene from F. B. O.'s new serial, "The Telephone Girl."

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. The expressions on MacLean's face alone are enough to make the audience yell, although the whole theme is a breezy little comedy replete with fun. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw general class. Admission 10-30. Majestic Theatre, Dallas, Oregon.

F. B. O.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. A good picture, boost it. Big it will satisfy. Advertising angle, title. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. Very good program picture which should please the better class of patrons. Print good very seldom a bad print from F. B. O. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DAYTIME WIVES. (6,651 feet). Star, Derelys Perdue. Took a flop with this. Advertised it heavy too. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

GAY AND DEVILISH. (4,800 feet). Star, cast. Doris May is always good ever since her first picture and our patrons always come to see her. Had good attendance. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

HUMAN WRECKAGE. (7,215 feet). Star cast. They all want to see it so why not play it? Made me money. You cannot like it. It's too near the darn truth. Used window, news, stickers only. Had good attendance. Draw general class. J. A. Harvey, Jr., Palace Theatre, Vacaville, California.

MAILMAN. (7,160 feet). Star, Ralph Lewis. A crackerjack. Will please any audience anywhere. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. We could not tell anything about this picture the print was awful. Had good attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. Very exciting and the best railroad picture we have played. Had good attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

First National

ANNA CHRISTIE. (7,031 feet). Star, Blanche Sweet. George Marion is a hit, Blanche Sweet never did better, Bill Russell, and Eugenie Besserer very good. Direction, photography and characterization excellent. Story will hold you. It pleased all but one woman and she wanted a more shallow story. Moral tone good and is suitable for Sunday. Had light attendance but it was not the fault of the picture. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Considering "The Hottentot" and now comes "Going Up" which is a scream, this is very poor for MacLean but at that pleased seventy-five percent and did good business. Moral tone fair and is a better middle week picture. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

DANGEROUS MAID. (7,337). Star, Constance Talmadge. It twinkles. It's delicious. It's got that "something different" taste all through. See Connie in boots and breeches as madcap maid in days of old when knights were bold and a damsel's woe was a sign for a fight. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star cast. Fair picture, rather below what my patrons expected of it. Used usual advertisement. Moral tone good and is suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A nice clean cut picture in every way. It could stand running at a pretty good speed without affecting the acting. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. Fine picture that will appeal to all. Don't be afraid to book this one. Moral tone fine and is suitable for Sunday. Had good attendance. Draw town and county class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

PONJOLA. (7,000 feet). Star, Anna Q. Nillson. Patrons liked this. Anna Q. Nillson's impersonation of a man something new, and gives one something to work upon for publicity. It is well done too. Personally would call this one of the best outdoor pictures of current release. Attendance poor on account of week before Christmas. Moral tone good. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

SIGN ON THE DOOR. (7,100 feet). Star, Norma Talmadge. Rather disappointing for this star. Picture too tedious. Moral tone fair but is not suitable for Sunday. Had fair attendance. Draw town and country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

THUNDERGATE. (6,565 feet). Star cast. Would say this pleased about seventy-five percent of our Friday and Saturday patrons. Don't think our people as a rule fall for these Chinese pictures. Think it about an average program picture and should be bought on that basis. Average moral tone. Had fair attendance. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

TWENTY ONE. (6,560 feet). Star, Richard Barthelmess. A picture replete with human touches and comedy and presents a powerful climax revolving about one of the great problems of the present day the habits of the young generation. Dorothy Mackaill the versatile young maid who was superb in "Mighty Lak A Rose," perfectly suited her role of the wistful working girl. Miss Mackaill is a star of the first magnitude and endowed with great dramatic ability, which is only to be seen, to be appreciated. William Noble, Express Theatre, Oklahoma City, Oklahoma.

WHITE SHOULDERS. (5,966 feet). Star, Katherine McDonald. Very good picture. Pleased all my patrons. Usual advertising. Moral tone good and is suitable for Sunday. Had good attendance. Draw town and country class in town of 1,750. Admission 10-25. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. As usual I lost on Norma Talmadge pictures valuation three times the real value. Moral tone mediocre and only suitable for Sunday. Had fair attendance. Draw mixed class in city of 12,000. Admission 10-25. C. G. Couch, Grand Theatre (288 seats), Carnegie, Pennsylvania.

Fox

ELEVENTH HOUR. (6,819 feet). Star, Buck Jones. Plenty of excitement and thrills. Good Saturday night show. Saturday night crowd on a stormy night. Draw mixed class. Admission 10-25. Elmer D. Keys, Strand Theatre, Randolph, Vermont.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. Business just fair on this one. Too many thrills. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

FAST MAIL. (6 reels). Star, "Buck" Jones. A real thriller with Buck Jones starring. Very few complaints on any Fox picture. Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette, Theatre, New Orleans, Louisiana.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Will Spring be Far Behind. That's an error, if you are a small towner and run it, "will the sheriff be far behind," will be your opinion. Spent three-fifths of what I paid for in advertising. Started the show with sixty paid admissions, wound up with the theatre personnel and few stragglers, they all looked 'groggy.' Sorry I can't say more for it. Rest of Fox's program is one hundred percent. L. W. McCuan, Kozy Theatre, Dresden, Tennessee.

IF WINTER COMES. (10 reels). Star, Percy Marmont. A magnificent thing. A credit to the industry, but a lot of folks won't get it. If you have an intelligent clientele you can promise them a lot in this, if not let it alone. Personally consider it a great picture. Moral tone fine and is especially suitable for Sunday. Attendance, not big. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Broke all house records with this one for a solid week's run. A real cleanup. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre, Portsmouth, Ohio.

NORTH OF HUDSON BAY. Star, Tom Mix. Was out of town when this was shown in our theatre but after arriving home everybody in town said "When are you going to get another picture as good as 'North of Hudson Bay?'" It must have satisfied. Business was very good. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ST. ELMO. (6 reels). Star cast. Big business. Everybody has heard of St. Elmo. This year's Fox specials the best box office bets we ever had here. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

STEPPING FAST. (4,608 feet). Star, Tom Mix. My best bet and nearly every exhibitor states this one a knockout. Kept audience in an uproar all the way through. Print good. Moral tone O. K. but is hardly suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. About the same as other Mix pictures. Print in bad condition. Had fair attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

WHILE JUSTICE WAITS. (4,762 feet). Star, Dustin Farnum. Ran this on Saturday to a very good business. Fox sure does make good program pictures. Photography good, print good. Moral tone O. K. and is suitable for Sunday. Had very good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Goldwyn

BROTHERS UNDER THE SKIN. (4,983 feet.) Star, Helene Chadwick. Very good comedy on young married couples. Our audience liked this. The first print that was in good condition out of six pictures received from Goldwyn in two months. Moral tone good. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

RED LIGHTS. (6,841 feet). Star cast. This is an extra special and will more than satisfy. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

THREE WISE FOOLS. (6,946 feet). Star cast. Good and then some. Used title and cast. Had good attendance. Draw all classes in town of 2,500. Admission 10-15-20-30. W. B. Aspley, Glasgow, Kentucky.

Hodkinson

CAMERON OF THE ROYAL MOUNTED. (5,600 feet). Star, Gaston Glass. While this picture is a bit old print was in fair condition and seemed to please. A good story well followed, some fine out of door shots of mountains, and streams. Plenty of action. Had good attendance in three towns. Used Semon in "Home Sweet Home" with this feature. Larry don't give 'em a chance to smile in this one just roars and more roars for fast and furious action he holds the banner. The monkeys in this one done some fine work. All Larry's are good for my towns. Draw general class. Prescott Circuit Theatres, Union, Maine.

HODKINSONS. Don't fail to try the Bray Romances, Bray Comedies, one part cartoon with the great personality of "Colonel Heeza Liar." Great one reel subjects released by Hodkinson. E. N. Prescott, Prescott Theatres, Union, Maine.

MARK OF THE BEAST. (6,000 feet). Star cast. If your patrons like deep drama with unexpected twists and plot get this one. Could hear a pin drop at most anytime they were so interested. Also used Bray Romance "The Gulf Stream," Heeza Liar, "Treasure Island." Moral tone great and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

Between Ourselves

A get-together place where we can talk things over

You all know H. H. Hedberg because of his constant tip-sending. He sends a letter this week. Read it in a box on another page.

Friend Hedberg's idea (as expressed in this letter) is a good one. As he says, he is not in the game for his own amusement, and what the patron says is the thing to go by.

Don't any of you forget for a minute that this is YOUR department—dedicated to your interests, maintained by your good will toward the other fellow.

Send tips whenever you can, and keep the dependable tip department going strong and growing stronger.

VAN.

Metro

ALL BROTHERS WERE VALIANT. (6,265 feet). Star cast. Should go over with a bang in any house. Plenty of action. Lon Chaney very good. Print in fair condition. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

DESIRE. (6,500 feet). Star cast. This picture comes as a big surprise to the audience. Much favorable comment. Second day better than first. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Dixon, California.

HER FATAL MILLIONS. (6 reels). Star, Viola Dana. Charming program picture that will please the great majority. Well done and an effective story. Moral tone O. K. Suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. Nix for this one in our theatre. If Coogan appears in another one like this, good night for the kid. Give the boy a chance. Leave him in the type of stories in which he made his reputation. It is to laugh at his latest. In fact all exhibitors that I have talked with in Oregon regard it as a joke in place of a picture. Get next Metro. Draw laboring class in town of 4,500. Admission 10-30. Robert Mardsen, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. This is by far the biggest and finest thing Coogan has appeared in. A big picture. Step on it hard it pleased all. Moral tone good and is suitable for Sunday. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, Calif.

PLEASURE MAD. (7,547 feet). Star cast. Not so good with us from a box office standpoint, but those who saw it, liked it very much. We have had too much and too many pictures of this sort. The picture is entirely too long. Would have made a splendid five reeler. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden Jr., Noble Theatre (600 seats), Marshfield, Oregon.

ROUGED LIPS. (5,150 feet). Star, Viola Dana. A good Dana picture but Viola Dana does not have a very strong following here. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SOUL OF THE BEAST. (5,300 feet). Star, Cullen Landis. A remarkable picture very interesting and entertaining. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Barbara La Marr. A very good picture which played to pleased, good business. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

STRANGERS OF THE NIGHT. (8,000 feet). Star cast. A very good picture, well made and directed. In my opinion if Harry Meyers had taken the part of Matt Moore the picture would have been twenty-five percent better. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SUCCESS. (7,000 feet). Star cast. A fine picture. I did not know anything of it and played it without comment. It more than pleased. I could get a better turnout had I looked it up or previewed it. Moral tone good and is suitable for Sunday. Had fair attendance. Draw farming class in town of 1,100.

"OH GIRLS," A ROLLICKING EDUCATIONAL-CAMEO COMEDY

Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. A very good comedy, but not suitable where they like slapstick. My patrons were very much disappointed. Would have been much better if not so much mixed up. City of 20,000. Admission 25 cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

YOUR FRIEND AND MINE. (5,750 feet). Star, Enid Bennett. A very good program picture. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

YOUTH TO YOUTH. (6,900 feet). Star, Billie Dove. A good drama for its kind might go in small houses. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

Paramount

BEAUTY'S WORTH. (6,751 feet). Star, Marion Davies. Fine picture, one of the best program pictures I have ever shown. Pleased one hundred per cent. Usued usual advertising. Moral tone good and is not suitable for Sunday. Had fine attendance. Draw town ad country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

BIG BROTHER. Star, Edith Roberts. A gang leader falls heir to a little boy and wages an amazing fight to bring him up decent, but he did and with great credit to all concerned. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good, but only fair business. Had fair attendance. H. V. Smoots, Mt. Vernon, Ohio.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gloria's best here, many good comments. Some comedy relief and should please anywhere, while good nothing seems to pull them in. Moral tone good and is suitable for Sunday. Had very light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

CHEAT. (6,223 feet). Star, Pola Negri. This picture did excellent for us. Star appears at her best and the entire picture is one that appeals to the movie crowd all the way. Mountings most elaborate and would call it first class in every respect. Moral tone good and is suitable for Sunday. Had big attendance. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

COWBOY AND THE LADY. (4,918 feet). Star case. Just a fair programme picture. Pleased about seventy per cent. and did fair business. Don't promise too much. Moral tone fair and is a better week-day picture. Had fair attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A fine picture, and should please all seeing it. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

Hedberg's Letter

"DEAR VAN: Am attaching a sheaf of reports for OUR department.

"These are all bona-fide reports based on what PATRONS said about the pictures and are not my personal opinions. I considered some of the pictures rotten, but I am not in the game for my own amusement. The fans are the real backers of the moving picture business and we should give their reports on pictures and not our opinions.

"Hope the boys will be benefited by these."—H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

GLIMPSES OF THE MOON. (6,502 feet). Star, Bebe Daniels. Looked big on the screen but was not liked by more than fifty per cent. of our audience. Did not draw as well as we expected. Print was in excellent condition. Not suitable for Sunday. Had fair attendance. Draw better class in town of of 4,500. Admission 10-15. C. A. Anglemire, Theatre (403 seats), Nazareth, Pennsylvania.

HOLLYWOOD. (8,100 feet). Star cast. Pleased most of our patrons. Moral tone good and is suitable for Sunday. Had good attendance. H. V. Smoots, Mt. Vernon, Ohio.

HOLLYWOOD. (8,100 feet). Star cast. Had this for two days' run. Consensus of opinion very good. Little known of active stars, but they are all good and other stars introduced during the picture makes it very interesting. Moral tone good and is suitable for Sunday. Had good attendance. Draw saw millers and miners. Admission 15-25. R. G. Hanlen, Barraca Theatre, Rainelle, West Virginia.

KICK IN. (7:074 feet). Star, Betty Compson. Drew better than I expected. Held the interest of our audience until the end of the last reel and pleased them. Above the ordinary for us. Not suitable for Sunday. Had good attendance. Draw better class in town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

LAWFUL LARCENY. (6,237 feet). Star cast. This is a pretty good story all the way. Has a kick at the finish that is worth while. A dance by Gilda Gray and a bunch of hulu hulu girls is a knockout. Lew Cody puts over a good part. Moral tone excellent and is not suitable for Sunday. Had poor attendance. Draw general class in city of 15,000. Admission 30 cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

LAWFUL LARCENY. (6,237 feet). Star, Hope Hampton. Extra good program picture but one cabaret dance scene should be clipped to comply with feeling against suggestiveness. The censors missed about four hundred feet of Hootchie Kootchie or else they are hard boiled enough to pass anything. Not suitable for Sunday. Attendance about fifty people present. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

MIRACLE MAN. Star, Thomas Meighan. A splendid picture, full of absorbing interest. Should please all seeing it. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. A very good picture. Should please all seeing it. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

YOUNG RAJAH. (7,705 feet). Star, Rudolph Valentino. Played to exceptionally fine business. Picture pleased all Valentino fans and made me money all four days of showing. Moral tone good and is suitable for Sunday. Had fine attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr, Strand Theatre (500 seats), Dixon, California

Pathe

CALL OF THE WILD. (7,000 feet). Star cast. If Jack London could see this he would also be pleased. They all liked it and will tell you so. Had good attendance. Draw farmers. J. A. Harvey, Jr., Strand Theatre, Vacaville, California.

WHY WORRY. (6 seels). Star, Harold Lloyd. Did not make anything on this one in the two days I ran it, but do not blame the picture for it. This is not as good as "Grandma's Boy," but they will enjoy the giant. My patrons spoke more about the giant than of Lloyd. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

Preferred

MOTHERS IN LAW. (6,725 feet). Star cast. Excellent attraction that drew better each day of its four day engagement. Story off the beaten path and very interesting. Would have stood greater exploitation and a week's run. Moral tone good and is suitable for Sunday. Had fair attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

POOR MEN'S WIVES. (6,963 feet). Star cast. Pretty weak. Not in a class with "Rich Men's Wives." One swell ball scene about the whole show. Possibly suitable for Sunday. Had fair attendance. Draw family and students class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

POOR MEN'S WIVES. (6,963 feet). Star cast. Although picture is now a little old, we did good business. Title seemed to be a good draw. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

BASIL KING'S "LET NOT MAN PUT ASUNDER" FOR VITAGRAPH

Directed by J. Stuart Blackton, this picture presents Pauline Frederick and Lou Tellegen

"PICKING PEACHES"

Two-reel Mack Sennett comedy, starring Harry Langdon for Pathe release.

VIRGINIAN. (8,010 feet). Star cast. Opinions vary some, but most patrons raved. All were pleased, even the would-be book critics. Don't miss it yourself. Draw general class. Had good attendance. J. A. Harvey, Jr., Palace Theatre, Vacaville, California.

VIRGINIAN. (8,010 feet). Star cast. This super attraction holds the seasons house record by large margin. Seven days to turnaway business. Audiences were very liberal in their praise of this picture. Moral tone excellent and is suitable for Sunday. Had capacity attendance. Draw all types in city of 88,000. Admission 15-20-30. R. V. Erk, Barcli Theatre (1,200 seats), Schenectady, New York.

Selznick

BOHEMIAN GIRL. (6,462 feet). Star cast. This is a very good program picture and will please ninety per cent. of your patrons. The print is in good condition and you don't have to pay all you take in to the Exchange, so that if you put this picture over right you can make some money. Why do exhibitors ask if it is suitable for Sunday? Why should we draw the line between Sunday or any other day? Preachers don't interfere with my business as I don't know any of them. They attend to their business and I run my theatre. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

FOOLS OF FORTUNE. (5,609 feet). Star cast. A dandy good picture. One that will please ninety-five per cent. This picture deals with every day western life. Getting a western cowpuncher into society. You will have your patrons on the edge of their seats and go out with a smile asking you to get more pictures of that kind. Suitable for any day. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

MODERN MATRIMONY. (4,960 feet). Stars, Owen Moore, Alice Lake. A very funny comedy in spots and a pretty good picture generally speaking. Admirers of Owen Moore will find him doing a splendid piece of work and this is a safe bet for an audience that likes to laugh. Played this on a Saturday night and the results at the box office were Okay. It's not big enough to warrant a high rental, but as a comedy program offering it will get by. Good Saturday attendance, with usual advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre, Beautiful, Saranac Lake, New York.

ONE WEEK OF LOVE. (7,000 feet). Star, Elaine Hammerstein. A real special has that everything stuff in that goes to make a real picture. Can't go too strong on this one as it will stand everything good you can say of it. It is just a whale of a picture. Moral tone good and is suitable for Sunday. Had big attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SHATTERED IDOLS. (5,850 feet). Star, James Morrison. This is a very ordinary picture, and I did a very ordinary business with it and that was the business this ordinary picture deserved. Had an open date and filled in with it and got what I expected, a deficit. Used usual advertising. Attendance was better than the picture. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

BIRTH OF A NATION. Star, Mae Marsh. The first time it ever played in our town as old as it is. There is on doubt about its entertainment value, and we also received a good print on this one. Attendance, S.R.O. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

MAN WHO PLAYED GOD. (5,855 feet). Star, George Arliss. Play this one if you lose money on it and invite your preachers and teachers. It has a real message and delivers it with a kick. A very good picture that satisfies everyone. Neither big nor spectacular. Just a fine, clean, entertaining picture. Moral tone excellent and is decidedly suitable for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

ROBIN HOOD. (10,000 feet). Star, Douglas Fairbanks. Packed and jammed with action and entertainment. A hundred per cent. picture full of exploitation possibilities and living up to all advance promises. A showman's opportunity. Moral tone splendid. Suitable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

ROSITA. (8,800 feet). Star, Mary Pickford. Is Mary going to grow up? Can Mary Pickford grow up? Will the public allow Mary Pickford to grow up? These are the questions answered by countless thousands. The answer seems to be voluntarily embodied in her new photoplay production "Rosita," a United Artists release, which is her latest and best picture. William Noble, Criterion Theatre. Oklahoma City, Oklahoma.

Universal

BLINKY. (5,740 feet). Star, Hoot Gibson. This is supposed to be big, but it isn't. I paid extra for it, as I foolishly believed what the press sheet said instead of looking up "Straight From The Shoulder." Five reels are the bunk and the last has a little kick to it. Very disappointing to my audience. Moral tone okay. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

FLAME OF LIFE. (5,780 feet). Star, Priscilla Dean. Did not cause a panic at the box office, but is a good melodrama. The star means little to us, but you are safe in promising good entertainment in this. Moral tone all right. A little too rough for Sunday. Had ordinary attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (700-650 seats), Jonesboro, Arkansas.

FLIRT. (8 reels). Star cast. Everyone liked the "Flirt" and it will please. Business was off on account of Christmas, but it pleased and that's a lot. Moral tone good and is suitable for Sunday. Had poor attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

GALLOPIN' THRU. Star, Jack Hoxie. A peach that pleased all my patrons here. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

HIS MYSTERY GIRL. (4,487 feet). Star, Herbert Rawlinson. A good comedy drama. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-30. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

MERRY GO ROUND. (9:178 feet). Star cast. Much over-rated. Have played dozens of bigger productions costing me one-fourth of the money. If it has taken a year to make this one someone loafed on their job, and if it cost a million, someone forgot to wait for their change. Just an average picture, nothing more. Publicity did it, but picture not worth the advertising. No comments at all. Moral tone is none too good. Possibly suitable for Sunday. Had good attendance. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SAWDUST. (4,800 feet.) Star, Gladys Walton. Very good program picture. Pleased almost one hundred per cent. Played with Universal comedy, "Corn Fed Sleuth," which was also very good. Universal has given us very good programs with prices right. Moral tone good and is suitable for Sunday. Admission 10-30. Sedlak & Dolezal, Bee Theatre, Bee, Nebraska.

TRIFLING WITH HONOR. (7:785 feet). Star cast. Very good. Buddy Messenger is great, as well as the rest of the cast. Picture was greatly enjoyed by all. The paper is good and the baseball scenes put the kick

"OWN A LOT"

With the Century Follies Girls, a Universal release featuring Harry Sweet.

into it. Moral tone very good. Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

UNTAMABLE. (4,776 feet). Star, Gladys Walton. Quite different from the usual Waltons but was enjoyed by my patrons. Miss Walton shows some good acting in this and lost none of her popularity during a two days' run. I would say it is a good program picture. Moral tone alright. Suitable for Sunday. Had very good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

WILD PARTY. (5,034 feet). Star, Gladys Walton. A dandy little picture which went over fine first run here, and which seemed to please our patrons. Plenty of comedy. Story none too strong. Has fair moral tone and is not suitable for Sunday. Attendance good. Nat L. Royster, Capital Theatre, Birmingham, Alabama.

Vitagraph

DIVORCE COUPONS. (5,249 feet). Star, Corinne Griffith. Corrine Griffith never fails to please our audience and this is up to her standard. Had fair attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

FLOWER OF THE NORTH. (7,130 feet). Star cast. Sure we knew it was old, but a poor print pleased a good crowd. Suppose all the other fellows have run it. Nuf sed. Has fair moral tone and is not suitable for Sunday. Had good attendance. Draw rural and small town class in town of 286. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. Good comedydrama of the Latin-American type, with the right amount of action. People well pleased. Usual advertising brought good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

MY WILD IRISH ROSE (7,650 feet). Star cast. This show surprised me by getting them in on a bad week, week before Christmas, and furthermore by the laudatory comments from satisfied patrons. Moral tone good and is suitable for Sunday. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. A photoplay depicing home folks from way back home. It also gives a touch of the city, providing for elaborate gowns and jazz, etc. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Scene from "The Cowboy Sheik," a two-reel comedy starring Will Rogers and Released by Pathe.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. Just a little program picture, but it brought them in and it pleased. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

Warner Bros.

BRASS. (8,000 feet) Star cast. A fine picture with a good cast, including Monte Blue, Marie Prevost, Irene Rich, Harry Myers and Baby Bruce Guerin. Irene Rich and Bruce Guerin especially good. Had good attendance. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

YOUR BEST FRIEND. (5 reels). Star, Vera Gordon. Good Jewish picture. Film in poor condition. Had poor attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

Comedies

BACKFIRE. (Mermaid). This was certainly no "Backfire" for us. They laughed and laughed. Some new gags in this Mermaid certainly means a good comedy. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

BARNYARD. (Vitagraph). Star, Larry Semon. This started off with a chuckle which soon turned to roars. Larry's experience in the "Barnyard" would make a bronze statue laugh. What I and my patrons call a humdinger. All Larry's are good. We use them all. Moral tone clean. Suitable for Sunday. Attendance bang up. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

ALARM. (Fox). This was sure a scream. You can't go wrong on an Al St. John comedy. Have played five of them, have still three more to play. Wish I had eight more to play. Jack Schneider, Casino Theatre, Richmond, Iowa.

ARE WAITRESSES SAFE. (Paramount). Sennett reissue that is not as good as the other reissues I have run. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BARNYARD. (Vitagraph). Star, Larry Semon. This kept them guessing and laughing. A good Semon comedy that drew and pleased well. Class "A." Moral tone O. K. and is suitable for Sunday. Had excellent attendance. Draw rural and small town class in town fo 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

BARNYARD. (Vitagraph). Our patrons like Semon's. This comedy will please anyone who likes his work. Had good attendance Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

BOAT. (First National). Star, Buster Keaton. Good clean comedy that calls out the laughs. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CHAMPION. (Pathe). A good comedy. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

DAY BY DAY. (C. B. C.). Good two-reel comedy. Had good attendance. Draw all classes in town of 400. Admission 15-25. Jack Kaplan, Rivoli Theatre, South Fallsburg, New York.

DETECTIVE. (Hodkinson). A mixed comedy cartoon. Have used all of them to date very cleverly done and seemed to amuse my patrons. They are entirely different from anything in this line and make a good change from the two reel slapstick. Moral tone fine and is suitable for Sunday. Attendance stormy. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250 seats), Union, Maine.

DERBY DAY. (Pathe). Our Gang. This is a good comedy and will stand advertising like a big feature. Draw all classes in town of 2,500. Admission 10-15-20-30. W B Aspley, Glasgow, Kentucky

F. O. B. (Educational). A good Lloyd Hamilton offering. The youngsters liked this one. The adults also let out some hearty chuckles. Admission 10-15. Draw better class. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

HIGH POWER. (Educational). One of the best comedies I have ever run. If you have a weak feature this one will put it over. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in

"THE FOOL'S AWAKENING," A METRO PICTURE

Adapted from William J. Locke's Story, "The Tale of Triona."

Don't Forget

Remember to shoot in tips on the serials and the other shorter subjects as well as on features.

A good comedy may save a poor feature. A serial might build up a brother exhibitor's bad night.

An exceptional short subject such as a particularly strong News Weekly may pull for the other fellow as it has pulled for you.

Shoot 'em in, fellows.

USE THE BLANK BELOW!

town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

ONE TERRIBLE DAY. (Pathe). These are first class comedies. They sure please the kiddies; if you haven't run any of them be sure to book some and see if your kids don't eat them up. Also the old folks like them. Jack Schneider, Casino Theatre, Richmond, Iowa.

PAIR OF KINGS. (Vitagraph). This was sure a fine comedy. Have played about ten Larry Semon comedies and each one is getting better. Larry does some fine double acting in this one. Book all of Larry's comedies; you can't go wrong on them. Jack Schneider, Casino Theatre, Richmond, Iowa.

PILL POUNDER. (Hodkinson). I am an enthusiastic rooter for the Murray comedies, as I call them all good. They are always to be depended upon for laughs. Draw small class in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Short Subjects

BORDER LAW. (Pathe). As good as the rest of this series. Draw transient class. M. Oppenheimer, Lafayette, New Orleans, Louisiana.

FIGHTING BLOOD. (F. B. O.). The best of all short subjects. Everybody likes them. Draw middle class in city of 40,000. Admission 20-40. R. L. Wood, Eastland Theatre (500 seats), Portsmouth, Ohio.

MYSTERY BOX. (Hodkinson). A fine single reel subject which sets forth the radio, its construction and operation clearly and instructively photographed. Don't fail to give this special mention as it will pull like a plaster with radio fans. Moral tone good and is suitable for Sunday. Attendance stormy. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250 seats), Union, Maine.

State Rights

EAST SIDE, WEST SIDE. (Principal). Star cast. (6,000 feet). A good story with a good cast made into the very poorest kind of a picture. Nothing to it and uninteresting. Stay off it. Attendance poor. Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

FALL OF BABYLON. (Enterprise). A D W. Griffith production, and it is a very good picture. A picture your audience will like. It is very beautiful and you can't advertise it too much. Moral tone good and is very good for Sunday. Had extra good attendance. Draw all classes in town of 1,200. Admission 20-30. C. P. Alford, Princee Theatre (250 seats), Spring Hope, North Carolina.

FIGHTIN' DEVIL. ((State Right). Star cast. A fair western comedy drama. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

FLESH AND BLOOD. (Western Pictures). Star, Lon Chaney. (5,300 feet). A good picture, well played. Drew well and pleased. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

GOLD MADNESS. (Principal). Star cast. (5,860 feet). Good outdoors picture. Fine piece of action. Played this on Sunday and pleased a mighty fine audience. Guy Bates Post did remarkable work and the support was good. You will do well to play it. Moral tone good and is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre (800 seats), Guthrie, Oklahoma.

JUDGMENT. (World Film). (6,000 feet). All right where foreign pictures are liked and no good where it is not. Had fair attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

LUXURY. (Arrow). Star, Ruby De Remas. (6 reels). Picture good. Drew an S. R. O. house on a cold Sunday. Plenty of action in this subject. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SILVER SPURS. (Independent). Star, Lester Cuneo. A very good outdoors western picture with all the earmarks that go with this class of pictures. Story is clean and interesting and the star looks the part. It pleases all classes of people and we had numerous favorable comments. Draw general class in city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Carmel Myers and Kenneth Harlan in "Poisoned Paradise," a Preferred Picture.

SINNER OR SAINT. (State Rights). Star, Betty Blythe. A good drama with plenty of good acting. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SOUL OF A MAN. (Producers Security). Star cast. (6 reels). Our audience liked this picture ninety-five per cent, as they told us so on the way out. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes in town of 2,800. Admission 15-25. D. W. Strayer, Smith Theatre (250 seats), Mt. Joy, Pennsylvania.

SPIDER AND THE ROSE. (Renown). Star cast. Very good picture, but a little high class for average audience. Average business. Temple Theatre, Ilion, New York.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. (8 reels). The same old story, well presented the few who saw it. Would have been good for others, but the drawing power was limited. Moral tone good and is suitable for Sunday. Had poor attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Loving Lies"

Tense Melodrama of the Sea Is Associated Authors' Production of Story by Peter B. Kyne

Reviewed by C. S. Sewell

Based on Peter B. Kyne's story, "The Harbor Bar," the Associated Authors production, "Loving Lies," distributed by Allied Producers and Distributors Corporation, is a picture that should be an attractive offering in houses which like tense melodrama. Like most of this author's works, it is a story of the sea and is marked with ruggedness and virility.

The story deals with a tugboat captain who lets his kindness of heart get the best of him in helping an unfortunate girl, thus furnishing food for scandal mongers which threatens to wreck his own romance. There is an abundance of action, a number of thrilling situations including an excellent storm at sea and a lot of human interest. In fact there is something doing all the time.

The picture has been directed by W. S. Van Dyke with the melodramatic angle always foremost, and there are several situations which would furnish a climactic thrill for the average picture of this type. The actions of the hero do not seem at times to be guided by good judgment of human nature, but they give rise to situations that will appeal to lovers of thrills and action.

The title refers to the lies regarding his work which the hero tells his wife to keep her from worrying. It has good exploitation possibilities, especially in a teaser campaign. The sea atmosphere is well handled.

Monte Blue heads the cast and gives a good characterization of the red-blooded but too kind-hearted tugboat captain. Evelyn Brent is satisfactory as the leading woman and in the pathetic role of the other woman, Joan Lowell, who seems to be a newcomer, gives a very creditable performance. The remainder of the cast is capable.

"Loving Lies" is a picture that should do well in the average theatre, for it has many elements of proven popular appeal.

Cast

Ellen Craig.....Evelyn Brent
Dan Stover.....Monte Blue
Madge Barlow.....Joan Lowell
Tom Hayden.....Charles Gerrard
Jack Ellis.....Ralph Faulkner
Penny Wise.....Ethel Wales
Bill Keenan.....Andrew Waldron
Lindstrom.....Tom Kennedy

Based on Peter B. Kyne's story, "The Harbor Bar."
Directed by W. S. Van Dyke.
Supervised by Thomas Buchanan.
Length, 6,526 feet.

Story

Just after the marriage of Dan Stover, captain of a harbor tug, Hayden, a former sweetheart of his wife, appears as Dan's new boss. Dan's mate is to be married the next day to his sweetheart Madge, but loses his life in an accident. Dan goes to Madge and finds a greater tragedy is expected and sends her away. Dan's work takes him over a dangerous bar in the harbor and to placate his wife he tells her loving lies, saying he remains in the harbor. In a terrific storm, just as Dan's wife is very ill, Hayden comes and finally convinces Dan he should go to the rescue of a stricken ship. Madge with her baby is on the ship. Dan befriends her and in a fight is landed in jail. Dan's wife gives birth to a baby that dies immediately. Gossips continue to link Dan's name with Madge and finally his wife, believing he does not love her, goes away just after Madge dies and Dan is bringing her baby home. Dan goes to the rescue of the ship and succeeds in saving his wife. He confesses to the loving lies and they find happiness together with the adopted baby.

FEATURES REVIEWED IN THIS ISSUE

Alimony (F. B. O.)
Abraham Lincoln (Rockett-Lincoln)
Heritage of the Desert (Paramount)
Just Off Broadway (Fox)
Loving Lies (Allied Producers)
No More Women (Allied Producers)
Sporting Youth (Universal)

"Abraham Lincoln"

Rockett-Lincoln's Intensely Dramatic Historical Production Takes Rank as One of Screen's Best

Reviewed by C. S. Sewell

A worthy tribute to the memory of a man who in many respects is the most outstanding figure in American history is the Rockett-Lincoln production, "Abraham Lincoln." Vouched for as being historically accurate and bearing evidence throughout of painstaking striving for authenticity, this picture at the same time ranks unusually high in entertainment value. Intense drama, pathos, human interest in abundance characterizes it, nor are touches of real well handled comedy absent.

Lincoln's life was one which exceeded the imagination of the fiction writer in the elements which go to make up a good picture story, from his birth during a severe blizzard attended by other unusual circumstances, through his rise from poverty and obscurity to the highest gift of the American people at the most trying time in its history, the civil war, and on to his assassination at the hands of a fanatic.

So filled with excellent screen material was his life that to portray it all was impossible, but an excellent selection of the high lights of his career has been made and in the main they have been presented with fine regard for their relative values. Naturally with such a wealth of material, there was much that had to be left out or shortened and the hyper-critical may call it sketchy. To the great majority, however, it will appeal as a remarkable character study of a great man, great in his simplicity and rigid observance of the elementary principles of honor and justice, of a man whose life furnishes an inspiration for succeeding generations.

Enhancing its appeal from the purely dramatic side is the knowledge that back of it all is fact, not fiction, that it deals with a great personage of history and not the creature of an author's imagination. This also gives to the picture an added value from the showman's standpoint, for there are countless thousands that will be attracted by its historical and instructional angle. They will be thoroughly satisfied and at the same time thrilled by it as entertainment.

But no matter how superior this production might be in other respects much depended on the portrayal of Lincoln, and this role is in the hands of a man new to the screen but who measures up to every requirement, George A. Billings. So perfect is his physical likeness that he seems the actual personification of Abraham Lincoln and added to this is his handling of the part which is thoroughly in keeping with the character. His is one of the finest performances which the screen has witnessed. In capable hands, too, are all the other roles in an extremely large cast.

Here is a picture that is a credit to the screen and takes rank among the best, furnishing excellent entertainment, a superb picturization of a great historic character, a fine inspirational note, with tense drama, deep pathos, strong human interest, idylistic romance, excellent comedy, and back of it all the driving force of truth and reality. While there are minor points at which critics may cavil they are overshadowed by the greatness of the production. What more could a picture patron ask for?

Cast

Nancy Hanks Lincoln.....Irene Hunt
Isom Enlow.....Charles French
Thomas Lincoln.....W. B. Clark
Lincoln as a Boy.....Danny Hoy
Lincoln as a Man.....George A. Billings
Anne Rutledge.....Ruth Clifford
Jack Armstrong.....Pat Hartigan
Stephen A. Douglas.....Wm. Humphreys
Mrs. Lincoln.....Nell Craig
Willie Lincoln.....Mickey Moore
Tad Lincoln.....Newton Hall
John Wilkes Booth.....Wm. Moran
General Grant.....Walter Rogers
General Lee.....James Welch

Together with about one hundred other characters.
Scenario by Frances Marion.
Directed by Phil E. Rosen.
Length, 12,000 feet.

Story

Starting with the dramatic circumstances surrounding the birth of Abraham Lincoln during a blizzard when his father was away from home, the story deals with episodes in his life, the moving to Illinois, his employment on a barge, his romance with Anne Rutledge, who died. His celebrated debates with Stephen A. Douglas which won him recognition as leader of the antislave party. His marriage with Mary Todd. His campaign and election as president. The secession of the Southern states and the progress of the civil war, some of the decisive battles being pictured. The fact that he was largely alone in his course and was not always backed up by his adviser is shown. Then

comes the surrender of Lee and finally Lincoln's dramatic assassination in Ford's Theatre by Booth and his death in a house near by. All through is stressed his being guided by the principles of honor, justice and mercy.

"Just Off Broadway"

John Gilbert Gives Attractive Performance in Fox Program Feature

Reviewed by Mary Kelly

John Gilbert's next Fox picture, "Just off Broadway," is an attraction that will meet with a welcome from the average fan. It has considerable color and a cast that will appeal. The star's admirers will see him give one of his usual fascinating performances in which romance and intrigue play a great part.

The story might have been made even more interesting if it had been assembled in a style that is a little more concise. There seems to be a superfluity of incidents, not too well connected. This would have been a more glaring defect if the personalities and ability of the cast were not so pleasing. But the star, aided by Marion Nixon and others hold the attention, regardless.

It is a story of counterfeiters, tango dancers and mistaken identity. The hero comes under the last heading and while the public is aware that he is a masquerader, the interest is cleverly sustained until the complete denouement. Marian Nixon is pretty and talented. Ben Hendricks, Jr. and a number of others are good types and do excellent work. As a program offering it is above average and should appeal to almost any class. The photography is high class and production details are excellent.

Cast

Stephen Moore ..... John Gilbert
Jean Lawrence ..... Marian Nixon
Nan Norton ..... Trilby Clark
Florelle ..... Pierre Gendron
Comfort ..... Ben Hendricks, Jr.

Story and Scenario by Frederick and Fannie Hatton.
Direction by Edmund Mortimer
Length, 5,444 feet.

Story

Jean Lawrence, having failed as musical comedy star, is near starvation when two crooks befriend her. One of them is arrested and Jean welcomes back this girl's sweetheart, returned from Paris after making a great success at counterfeiting. The man proves to be a detective, and not the girl's sweetheart and after interesting complications, a famous band of international crooks are rounded up but the one who has befriended Jean is given another chance. Jean and the secret service man find nothing in the way of their happiness now.

"No More Women"

Matt Moore and Madge Bellamy Have Leading Roles in Associated Authors' Pleasing Comedy Drama

Reviewed by C. S. Sewell

Based on a theme which has good light comedy possibilities and into which has been injected mildly melodramatic complications, "No More Women!", an Associated Authors production handled by Allied Producers and Distributors Corporation, should furnish satisfactory entertainment for the average patron.

The plot deals with a chap who is jilted by his fickle fiancee and decides he will have nothing more to do with the fair sex. He, however, falls easy prey to the schemes of another attractive girl who makes up her mind to get him and goes right after him, using all her wit and feminine cleverness. An attack by thugs proves of material help to her and a mongrel dog also renders effective assistance. It is exceedingly light but pleasing entertainment.

The picture has been capably directed by Lloyd Ingraham and is portrayed by a well-selected cast headed by Matt Moore and Madge Bellamy, both of whom give good performances. Especially pleasing is Miss Bellamy's vivacious interpretation of the role of the heroine. Matt Moore is pleasingly cast as the would-be woman hater. Kathleen Clifford is effective in the unsympathetic role of the other girl and Clarence Burton and George Cooper are satisfactory in the "heavy roles."

"No More Women," while it does not contain any uproarious laughs, has many smiles and chuckles and the situation of the poor chap at the mercy of the clever woman should appeal especially to the feminine portion of an audience.

Cast

Peter Maddox ..... Matt Moore
Peggy Van Dyke ..... Madge Bellamy
Daisy Chenshaw ..... Kathleen Clifford
Beef Hogan ..... Clarence Burton
Tex ..... George Cooper
Howard Van Dyke ..... H. Reeves-Smith
Randolph Parker ..... Stanhope Wheatcroft

Story by Elmer Harris.
Directed by Lloyd Ingraham.
Length, 6,186 feet.

Story

Peter Maddox builds a bungalow, but his fiancee Daisy does not like it and breaks off the engagement. Peter gets sore and decides he will have nothing more to do with women. Peggy Van Dyke, daughter of an oil well owner, sees him and determines to marry him. Peter, not knowing this, gets a job with Peggy's father and goes on a camping trip. Peggy follows and through a convenient accident makes Peter's acquaintance and he helps her. Peter leaves her in the camp and she is attacked by two thugs. Peggy's dog goes to the rescue, brings Peter back and he trounces the thugs. Peter returns to work but finds he loves Peggy, who through the assistance of his secretary finds out this fact. She goes to see him and all ends happily with Peggy glad to share the bungalow that Daisy spurned.

"Alimony"

Exciting Phase of Modern Life Pictured in F. B. O. Attraction with Featured Cast

Reviewed by Mary Kelly

A certain type of sophisticated theatre patron will find this treatment of the fashionable practices of divorce, gold-digging and unkept marriage vows highly stimulating entertainment. The picture has plenty of life and color from this standpoint. It is not an attraction for the staid neighborhood theatre. While actually, it keeps within the limits of the fixed moral standards, it is "racey" in atmosphere and will furnish enjoyment chiefly for the ultra-modernists.

This is the general impression created, despite a faint underlying theme of steadfast love between husband and wife. In the beginning this motive seems to have some sincerity. But gradually it is thrust more and more into the background, and although there is the final reunion and establishment of order, the jazz angle predominates throughout most of the picture.

There are the usual points of appeal in this type of attraction. Attractive gowns, vivacious women, dancing and a speedy tempo of action keep one superficially entertained.

A more intense note enters toward the end when the schemes of the gold-digger and her "employer" culminate in the young hero's financial ruin. A stock market scramble and two attempts to murder the guilty man create a melodramatic furore. There is however no excuse either from the standpoint of entertainment or art for some of the scenes. The contortions of one of the women who is afraid her husband is about to commit murder are neither attractive nor expressive.

Grace Darmond is cast for the only really sympathetic role and she gives an outstanding, good performance. The other principal roles, a man-about-town and two adventuresses might have been acted with more restraint, although this seems mainly to be a case of unfortunate directing.

Cast

Marion Mason ..... Grace Darmond
Jimmy Mason ..... Warner Baxter
Gloria DuBois ..... Ruby Miller
Philip Coburn ..... Wm. A. Carroll
Betty Coburn ..... Jackie Saunders
Granville ..... Clyde Fillmore
Blake ..... Hershal Mayall

SHIRLEY MASON IN "LOVE LETTERS," A WILLIAM FOX PRODUCTION

Grey ..... **Alton Brown**

Story by A. T. Locke
Scenario by Wyndham Gittens and E M. Ingleton
Direction by James W. Horne
Collins
Length, 6,917 feet.

Story

Marion Mason who has helped her husband in the grade from poverty to sudden wealth when his invention succeeds, discovers that other women are entering his life. He is not serious in these pursuits but they quarrel, misunderstand and are divorced. Marion insists on alimony only when she realizes her husband will spend everything on the other woman is she doesn't. She uses the money in the end to save him after the woman who is the tool of a rascal, has wrecked Mason's fortune. He asks for her forgiveness which she says was granted long before.

"Sporting Youth"

Reginald Denny Supported by Laura La Plante in Universal-Jewel Picture of Fine Action

Reviewed by Mary Kelly

Youthful, thrilling, and fast-moving, Reginald Denny's latest Universal-Jewel belongs to a popular and not too common class of screen entertainment. It pictures an exciting and interesting story of motor-racing. It is written by Byron Morgan, author of the Wallace Reid automobile series, and compares favorably with them in appeal.

It contains one of the longest automobile races included in a feature production—comprising about one-third of the film. While this might possibly be an adverse criticism with a few, the majority of fans will find these scenes lively entertainment. They are long drawn out but well produced. Realistic from a pictorial standpoint, containing thrilling incidents and adequate suspense, that carry the spectator along swiftly and smoothly.

Reginald Denny seems particularly suited to a picture of action such as this. He is sufficiently good-looking and pleasing to sustain the romantic interest as well, but his chief talent and the main emphasis in this production lies in the sportsmanship angle. He plays with a zest that is sure to be contagious.

The picture has, to an unusual degree, the pleasant faculty of annihilating time for the spectator. This is true of the earlier part, prior to the race, as well. There is an abundance of action, amusing incident and several exceptionally clever subtitles. Laura La Plante is attractive and adaptable to the leading feminine role, the girl who has a spirit to match the hero's. The rest of the picture is well cast and all of it does credit to the directing of Harry Pollard. "Sporting Youth" should go splendidly because it is a picture of unusual zest and contains something that the average masculine patron thoroughly enjoys.

Cast

Jimmy Wood ..... **Reginald Denny**
Betty Rockford ..... **Laura La Plante**
Walter Berg ..... **Hallam Cooley**
John K. Walker ..... **Frederick Vroom**
Mrs. Rockford ..... **Lucille Ward**
"Splinters" Wood ..... **Malcolm Denny**
"The Souse" ..... **Leo White**
William Rockford ..... **Henry Barrows**
Valet ..... **Rolfe Sedan**
The Cop ..... **L. J. O'Connor**
Detective ..... **C. L. Sherwood**
Detective ..... **William A. Carroll**

Story by Byron Morgan.
Direction by Harry A. Pollard.
Length, 6,712 feet.

Story

Jimmy Wood, a chauffeur, is mistaken for "Splinters" Wood a famous racing driver and because he is so deeply in debt, enters the race to earn enough money to pay his hotel bill. His boss attends the races, threatens to fire Jimmy when he sees what he has done but is won over by Jimmy's overwhelming victory in the races. The pretty girl who has aided him throughout all the vicissitudes is also won over.

"The Heritage of the Desert"

Paramount Offers Splendid Cast in Picturization of Zane Grey Novel of Pioneer Days

Reviewed by Mary Kelly

Paramount's latest Zane Grey picture presents a popular cast in a Western of rather familiar action and color. The acting is excellent and Ernest Torrence's performance stands out as distinctive. Because of this, the excellence of the production details and the beautiful backgrounds, the picture is up to the average Paramount.

Especially beautiful out-door settings have been chosen. This is a feature that will be noticed again and again as the sheep-grazing scenes, the wide stretches of desert and rocks and one shot during the fire in the climax are remembered impressions.

Bebe Daniels, Lloyd Hughes and Noah Beery are the principals in a conventional romance of the girl who is forced into a marriage without love. The love interest, like the rest of the plot, is not notably strong. It holds the interest more because of the personality and vivid acting of the players. It is only slightly developed and some of the situations such as the girl escaping from the wedding ceremony by riding alone into the desert which she knows to be surrounded by danger, are not convincing. Ernest Torrence as the girl's father gives a splendid performance, adequately suggesting the greatness of character and the vision of the pioneer. The picture has sufficient audience appeal to promise good box-office results where Westerns are well liked.

Cast

Mescal ..... **Bebe Daniels**
August Naab ..... **Ernest Torrence**
Holderness ..... **Noah Berry**
Jack Hare ..... **Lloyd Hughes**
Mrs. Naab ..... **Anne Schaeffer**
Snap Naab ..... **James Mason**
Dene ..... **Richard R. Neill**
Dave Naab ..... **Leonard Clapham**

Based Upon Novel of Same Name by Zane Grey.
Scenario by Albert Shelby De Vino.
Direction by Irvin Willat
Length, 5,785 feet.

Story

In the days of 1876, Holderness, tyrant of the desert, tries to force August Naab into selling his place so that Holderness can secure the water rights to the desert. A conflict arises and Naab's daughter, Mescal, is seized by Holderness, as she rides out into the desert to escape an unhappy marriage. The rescue of her by an Eastern soldier of fortune and the defeat of the Holderness gang by Naab and the Indians supplies the drama.

"THREE WEEKS," GOLDWYN'S PICTURIZATION OF THE ELINOR GLYN NOVEL

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Fred Quimby Joins Universal as Manager of Short Subjects

Fred C. Quimby, formerly assistant general manager and director of exchanges for Pathe and more recently an active figure in the independent field, has been selected by Carl Laemmle and Al Lichtman as Short Subjects manager for Universal. He will direct the handling of short subjects in the various Universal exchanges and also has an important voice in the selection of product. His arrival is said to presage a reorganization of the short subject department with additions to the force and changes, including several new two-reel series of high grade.

Mr. Quimby entered the industry in the early days as an exhibitor in Montana, moved to Spokane, became branch manager for Pathe in Denver and Salt Lake City and finally assistant general manager at the home office. After leaving Pathe he handled the Dempsey-Carpentier fight pictures and was interested in the production and distribution of state right productions.

Mr. Quimby is impressed with the outlook for short subjects and the quality of Universal's new offerings. He is especially enthusiastic regarding the new William Duncan Serial, "The Fast Express," and the new "Fourth Leather Pushers" series, the first of which proved a big hit at the Rialto, New York.

With a tendency toward shorter features as indicated by Universal's plan to limit features to six or seven reels, Mr. Quimby feels that this leaves a wonderful opening for "shorts" in the big theatres and it is his intention to make the Universal offerings second to none.

"Way of Man" Marks Decided Pathe Serial Policy Change

Release during the current week of the episode of "The Way of Man" marks a turning point in the policy of Pathe. That organization, always prominent in this department of screen productions, earning the title of "The House of Serials," inaugurated this form of entertainment several years ago with "The Perils of Pauline," starring Pearl White.

In announcing the new departure, Pathe recites the fact that while serial audiences formerly demanded deeds of daring, nerve-tingling situations and unusual dexterity in the characters extricating themselves from peril, caring little for the logic of the situation, that with the improvement of technique, directing, etc., there has grown a decided demand for more logical continuity, less of the chance-taking dare-devil and more of the talented actor, fewer episodes with resultant concentration of action.

In response to this demand, Pathe offered "Her Dangerous Path," consisting of a series of logically constructed short stories, cleverly woven together, retaining the thrill, suspense and human-interest. That this experiment was successful is shown by the fact that this serial was widely booked by houses that never before presented a serial.

Pathe reports that it has also been found that there is a constantly growing demand for stories of adventure laid in the great outdoors, involving characters true to life in action, mannerisms and motives. The release of "The Way of Man" marks the answer to this demand, says Pathe. It is founded on a famous story by Emerson Hough, author of "The Covered Wagon," and with many features in common with that overwhelming success, both being laid in the eventful characters of the development of the West, thrillingly presenting the perils and hardships of the pioneers, and with the same glow and color of the wild uncharted spaces.

Presented by an excellent cast, filmed by the experienced serial director, George B. Seit, in the actual country pictured, advance bookings already are said to indicate the success of this change of policy. Recognizing this, Pathe has already in preparation another serial of the great outdoors, a picturization of J. Fennimore Cooper's "Leather-Stocking Tales." This will then be followed by the serialization of Mary Hastings Bradley's popular novel, "The Fortieth Door."

Radio Co-operation

An interesting example of co-operation between radio and pictures is evidenced in connection with the current issue of Kinograms, Educational's news reel. Included in this number are scenes showing the complete operation of radio broadcasting. These pictures were taken at WJAZ which it is announced has been broadcasting a description of the pictures, mentioning Kinograms and announcing the theatres where the pictures could be seen. WJAZ is one of the most powerful stations in the country and this publicity should prove valuable for a large number of exhibitors, especially those around Chicago.

Three for Dave Bader

Dave Bader, director of the News Service for Century Comedies, has in collaboration with Florence Wallach written two stories for Buddy Messinger, "All Hands on Deck" and "A Tin Type." This makes three for Dave and the first for Miss Wallach, though she has several short stories to her credit.

New Century Scripts

Century reports the purchase of three new scripts which will be handled by the new script-building department which Pinto has been selected to head. They are "The Stilts Man" for Jack Earle and Harry McCoy, "Pal's Clever" for Pal the dog and an unnamed story for the Century Follies girls.

Buys "Snapshots"

Rights to "Screen Snapshots" for California, Arizona and Nevada, have been sold by C. B. C. to Louis Hyman of All Star Feature Distributors of San Francisco and Los Angeles.

Showman's "Jazz Comedy Day" with Educational's Makes Hit

Educational is passing along an idea which an exhibitor has tried out and found to have worked with entire satisfaction. This exhibitor is David Snaper, owner of several amusement enterprises in New Brunswick, N. J.

Mr. Snaper inaugurated a "Jazz Comedy Day," the program consisting entirely of appropriate comedy subjects augmented by a jazz addition to his orchestra, and he reports as follows:

"I booked four Educational Comedies, 'Plumb Crazy,' 'Kick Out,' 'Roll Along' and 'Snooky's Covered Wagon,' increased my orchestra to the extent of one saxophone player and advertised 'Jazz Comedy Day.'

"The house opened at 1 o'clock and you should have seen the way we jammed them into the Strand for the rest of the day. Because the show was only eight reels we were able to crowd in four complete matinee performances, the most satisfactory business any exhibitor could hope to have. Not a theatre in town stood a chance against my bill because the diversity of my entertainment seemed to be just what the people wanted.

"There is nothing like a short subject bill for a special occasion. Not only does it mean a saving to the exhibitor from the standpoint of rentals, but it gives the audiences the variety they are looking for these days. 'Jazz Comedy Days' have proved wonderful winners for me."

Here is an idea that can be successfully adopted by Mr. Snaper's brother exhibitors. Why not try a "Jazz Comedy Day" once in a while. There is plenty of excellent material available for such programs.

"Aggravating Papa"

(Educational—Comedy—Two Reels)

There is enough originality and bright action in this to provide very good amusement anywhere. The situation of the boy giving his sweetheart's father poison instead of medicine and then trying frantically to prevent his taking it, without telling the truth, is continuously funny. Jimmy Adams, aided by Duane Thompson, George Pearce and a magnificent Belgian police dog, Peter the Great, make it thoroughly entertaining. M. K.

"Such Is Life"

(Universal—Comedy—Two Reels)

From waif to wealth, Baby Peggy wins her way with customary sweetness in her latest Century comedy. She is snubbed by the people who afterwards adopt her when she saves the small daughter from a fire. There are a few human interest touches and the number should please most patrons. M. K.

"The Rat's Revenge"

(Pathe—Cartoon—One Reel)

The fable of the lion and the mouse is pictured in Cartoonist Terry's characteristic style in the subject wherein a mouse used it to advantage in getting a cat to free him. Then comes a clever and unexpected twist in which the mouse gets his revenge on the cat. It is an amusing cartoon which ranks with the best of this series and should please the majority of patrons.—C. S. S.

"Pathe Review No. 5"

(Pathe—Magazine—One Reel)

Following a beautiful picturization of the poem, "The Dells of Wisconsin," there is an interesting section contrasting the making of bread in primitive times with modern methods in a big factory. There is also a fascinating section showing the distinctive and wonderful way in which different chemicals crystalize into beautiful patterns resembling frost under a microscope. There is also a color section of a valley in France. —C. S. S.

"The Man Who Would Not Die"

(Pathe—Drama—Two Reels)

This is the first of Pathe's new "Indian Frontier" series based on the actual experiences of living Indian chiefs. They are authenticated by the signature of the chief who plays the principal role, and this lends additional interest. In this instance the action centers around a young Indian who, when a white man tries to steal his sweetheart, unflinchingly faces revolver fire and still escapes death although each of the six shots strike him. This is a dramatic situation effectively handled, and there is much in the picture that resembles the portrayal of an Indian legend. It is an out of the ordinary offering that should appeal to the average patron because of its novelty and the background of truth.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Aggravating Papa (Educational)
Cowboy Sheik, The (Pathe)
Broncho Express, The (Educational)
Girls Will Be Girls (Universal)
Just a Minute (Pathe)
Mandarin, The (Universal)
Man Who Would Not Die, The (Pathe)
Miscarried Plans (Universal)
Pathe Review No. 5 (Pathe)
Picking Peaches (Pathe)
Rat's Revenge, The (Pathe)
Such Is Life (Universal)

"Girls Will Be Girls"

(Universal—Series—Two Reels)

Kid Robertson, the fighting hero of the new Leather-Pushers series, meets a beautiful girl on the bathing beach who arranges for him to fight at a benefit. His enemies leave money under his pillow as a bribe, but the bell-boy steals it. The Kid wins in a thrilling battle, the thief is caught and the Kid gives the money to the girl for the fund. It is good entertainment for the majority. M. K.

"Just a Minute"

(Pathe—Comedy—One Reel)

How an automobile salesman, forced by his boss to demonstrate a car while he keeps his bride-to-be waiting on the corner, and finally wrecks the car, loses the sale and the girl as well, furnishes the basis of this the third of the new Pathe single-reelers starring Charles Chase. It contains several amusing situations which should make it an attractive offering in theatres where comedies of this type are popular.—C. S. S.

"Picking Peaches"

(Pathe—Comedy—Two Reels)

Mack Sennett introduces a new screen comedian in this—Harry Langdon—who proves an expert in humorous expression. He has the art of getting a wealth of laughter out of small incidents. The scene, for instance, where he attempts to masticate a powder puff, thinking it a pancake and is trying to convince himself that it must be a pancake is a fine piece of captivating nonsense. His adventures and thrills as a shoe clerk are thoroughly amusing. The title refers to the diving contest, an angle that will be appealing to a great majority, as many attractive girls, bathing beauties, are seen. There is something new about Harry Langdon's personality and technique, that holds out a flattering promise for the series of comedies in which he is to be starred. M. K.

"The Broncho Express"

(Educational—Comedy—Two Reels)

Joseph M. Schenck presents Clyde Cook in the first of three comedies released through Educational. It is a good vehicle for the comedian, giving him a chance for one of the timid characterizations which he does so well. Involuntarily, he becomes a broncho express rider back in the days of 1860. Indians, bandits and bears interfere with his progress, which is punctuated with many laughs. M. K.

"Miscarried Plans"

(Universal—Western—Two Reels)

Bob Reeves is featured as the sheriff in a Western of average action and suspense. A pursuit of bandits supplies the thrills, in which they elude the officer and his girl by screening themselves with poisonous gas. The sheriff's car is thrown over the edge of a cliff in a realistic scene, but the girl recovers in time to bring aid in capturing the bandits. M. K.

"The Cowboy Sheik"

(Pathe—Comedy—Two Reels)

Will Rogers is the star of this two-reel Pathe comedy, which deals with a bashful cowboy swain who solves his problems by drawing straws to find out just what to do next. This gives rise to amusing situations right in the midst of exciting complications. The picture aside from this follows along more familiar lines than the average Rogers offering and there is not so much of his distinctive humor present. A good fight adds to the interest.—C. S. S.

"The Mandarin"

(Universal—Comedy—One Reel)

Neely Edwards and Bert Roach, as Orientals, offer another amusing performance. They get into difficulties because they can't talk Chinese after taking over a store, and in the excitement, the place catches fire. The laughs are plentiful and the idea new enough to be quite entertaining. M. K.

Pathe List for February 3 Inaugurates Two New Series

First releases of two new series of two-reelers distinguish the Pathe program for February 3. One, a new Mack Sennett comedy series starring Charles Langdon and reintroducing the Sennett Bathing Beauties, is titled "Picking Peaches"; the other, "The Man Who Would Not Die," inaugurates the "Indian Frontier Series" of dramatic subject based on actual incidents authenticated by the signature of the Indian chief about whom the action centers.

"Picking Peaches" is the story of a distinguished husband, who, after a series of diverting mishaps, finds that often beauty begins at home.

"The Man Who Would Not Die" is a story of a young Indian who unflinchingly faced the revolver fire of a renegade white villain who sought to abduct an Indian maiden, and who survived even though he got the full effect of the bullets.

Will Rogers appears in a two-reel comedy, "The Cowboy Sheik." He is cast as a bashful swain who solved his problems by drawing straws.

"Just a Minute" is the third of the Charlie Chase single-reel comedies. He appears as an auto salesman who leaves his fiancee on the corner while he demonstrates a car. Not only does he lose the girl but fails to sell the car.

The Emerson Hough serial, "The Way of Man," reaches its third episode. The current Aesops fable is "The Rat's Revenge." **Pathe Review No. 5** has a variety of interesting subjects.

Fox Offers Novelty Reel

Fox Film Corporation will release the week of January 20 a one reel novelty feature entitled "Frogland," produced by the Russian Art Society of Paris. "Frogland" tells the story of the frogs who wanted a king, and it is founded upon the fables of Jean La Fontaine, the French poet. It is in the form of an animated cartoon made with dummy figures and is described as a unique and amusing novelty.

PROJECTION

EDITED BY F. H. RICHARDSON

Fox Men Dine

When I was asked to act as toastmaster at a dinner to be given by the Fox Theatre Projectionists at the Hotel Astor in honor of Charles W. Johnson, who for years has been Supervisor of Projection for all Fox theatres, I was genuinely surprised.

I was surprised that the men had picked the Hotel Astor as the place, and my more or less 'umble self to act as toastmaster—a job for which I have no especial ability and no particular liking.

Years ago I recognized the fact that "Charlie" Johnson not only is a man possessed of real ability, but also one who does his work well and without blare of trumpets. It is always a pleasure to do honor to men of that caliber, therefore I promptly accepted and gave thanks to the committee on arrangements for the invitation.

One Swell Affair

The Hotel Astor is where most of the really swell affairs of motion picturedom are pulled off. At midnight, January 14, its Rose Room held an assemblage which might well have been mistaken for a meeting of the Will Hays organization, insofar as appearance went. The room itself is beautiful and spacious. The tables were decorated Hotel Astor style, and about one hundred ladies and gentlemen present formed an assemblage which caused comment from old-timers as they contrasted what they saw with assemblages of "Operators" they had seen in New York City a short ten years ago.

Shortly after I had seized the toastmaster's gavel with determined grip, chancing to glance at one of the tables I saw a charming lady seated beside a suit of clothes of ample proportions, topped with what at first glance appeared to be a harvest moon. Closer inspection disclosed the fact that it was not a moon at all, but the smiling countenance of the one and only Cudmore, formerly of Argus fame.

A Toastmaster by Force

Immediately I laid down the gavel and appointed a committee of ten, if necessary, to carry "Cuddy" to the place of honor—for be it known, friend Cudmore is the only real, honest-to-gosh toastmaster in captivity. He is good natured—if he were not I'd not dare talk about him this way—and accepted without resort to actual force, so the rest of the evening I just enjoyed myself keeping Will Smith in some sort of order and laughing at the toastmaster's jokes.

The toastmaster was called upon to do one thing I'd have enjoyed doing myself, and that was to present friend Johnson with a beautiful watch and chain and gold pencil, bought by voluntary contributions from Fox projectionists.

Toastmaster Cudmore made a neat extempore speech of presentation, to which Johnson responded by telling the men how highly he appreciated the gift and the spirit which prompted them to make it.

The pencil, I was later confidentially informed, was really meant for Mrs. Johnson, to be used in keeping track of the number of times her Chief remained out after midnight. Upon hearing this I promptly hunted up the committee and advised that several boxes of extra leads be added to the gift.

Charles W. Johnson

Charles W. Johnson began projecting motion pictures in Coney Island in the year 1903. He entered the service of the Fox Company in 1908, as repair man for motion picture projectors and slot machines, and has remained with the company ever since. He was born in 1870, which makes him 54 years old, though I'm handing him no mere bundle of roses when I say he looks years younger.

CHARLES W. JOHNSON

Among those present were the following: Charles W. Johnson, wife and daughter; Will C. Smith, whom you all know; Herbert Griffin, Lester Bowen, P. A. MacGuire, Joe Abrams and H. W. Wreade, all of the Nicholas Power Company; Sam Freedman and wife; George Edwards, vice-president American Projection Society; James LeFante, Brooklyn Business Agent Local Union 306 I. A., New York City Projectionists; A. Horowitz and wife, Secretary Local Union 306; Richard Weiss and wife, New York City Business Agent Local 306; I. Purse, of the Capitol Movie Supply House; Wm. Glick and wife, and Louis Brown, of the Howell's Cinema Company; Mr. Moore, Manager Bedford Theatre, Brooklyn; Mr. Lefkowitz, Manager Folly Theatre, Brooklyn, and wife; Mr. Green, Manager Academy of Music, New York City; Mr. Williams, Manager Comedy Theatre, Brooklyn, and wife; Mr. Simon, Manager City Theatre, New York City; George Langer, Sam Cohen (who solemnly assures me he is not Irish), Sam Fiber, Charles Secor, Lem Brown, H. Wilkenson, A. R. Shultz, M. Williams, Isadore Pearse and many others, including ladies, whose names I trusted Will Smith to get for me. He got them all right, but who am I that I should read what Smith wrote, while at least two dozen handsome women were within view! So if your name fails to appear, blame Smith. It's nice to have a goat, anyhow.

Affair a Credit

The affair was a distinct credit to the Fox projectionists, as well as to Sam Freedman, Sam Fiber, George Langer, Sam Cohen and Jimmie Daisey, who constituted the committee on arrangements; also, I understand, that Joe Abrams had quite a hand in it. Both the men and Mr. Johnson may well be proud of the affair—the men because of the class of it and Johnson because of the regard in which the men hold him, and because of the really beautiful gift they made him, toward which not one cent was contributed by any one except Fox men.

In fact, Johnson didn't look a bit ashamed of himself that night, and Mrs. Johnson whispered the comment that it was a good thing there was rubber in the straps at the back of her husband's vest, else she would have a job of sewing new buttons on next day.

Well, who can blame him for swelling up? By gum, I'd do it myself if fellers thought enough of me to pull a stunt like that! I certainly would!

Dancing followed the dinner, and when morning came the floor of the Hotel Astor Rose Room was fully 1/32 of an inch less in thickness than it was the evening before—worn down by the gliding feet of happy women projected back and forth across it by men well versed in motion picture projection.

What has motion picture projection to do with dancing, you ask? Why every one of those beautiful women were pictures! They were moving, were they not? Huh. Go chase yourself, Smarty!

By the beard of the Prophet, I nearly forgot the music! It was supplied by an orchestra composed of Sol Klein, leader Bronx Crescent Theatre orchestra; Dave Klein, formerly with the Ted Lewis Jazz Band; Mr. Katz, saxophone, from a Broadway cabaret; Charles Levits, Bronx Crescent Theatre, drums, and Harry Miller, piano. Real swell music, if you ask me.

Information Wanted

M. Rice, manager and owner of the State Theatre, Milwaukee, Wis., asks for an opinion as to certain matters. He says:

Due to an enlargement of this theatre, through elongation of the building, a question concerning our projection has arisen, with regard to which we have received many suggestions. I therefore ask you to give us the benefit of your opinion through the columns of Moving Picture World.

Our present projection equipment consists of two late model Simplex projectors, supplied with D C through an A C to D C double fifty-ampere transverter.

Auditorium Dimensions

Inside dimensions of auditorium about 52 by 109 feet. Present projection distance about 100 feet. Projection nearly horizontal. Size of new auditorium about 52 x 150 feet. New projection distance will be about 142 feet.

Would you recommend installation of a larger transverter? If so, what size? What amperage should be maintained and what condenser and projection lens would you recommend? Would appreciate carbon copy of your reply as soon as possible. Six cents, stamps, inclosed for same.

Doubtless, as you say, you have had many suggestions. It is a bit astonishing how many there are eager to give suggestions when a projection problem is involved. It also is a bit amazing how many often offer suggestions who have only an extremely vague understanding of the principles involved in the thing they "advise" about.

Added Projection Distance

Taking up matters in proper sequence, the added distance of projection makes little or no difference, insofar as the added distance the light must travel from lens to screen be concerned. It does, however, make a dif-

ference because of the greater working distance of the projection lens (distance aperture to first surface of lens): also to some extent because of the altered position of the aerial image of the condenser, and the consequent change in its size.

These things, however, can usually be taken care of by the projectionist, provided you give him what is needed, and further provided that he thoroughly understands his business, as doubtless yours does. Given a really competent projectionist, therefore, the added distance will make no material difference in results on your screen.

I could not give you accurate data as to the optical line-up of your projectors without knowing what size picture you propose to project and the exact horizontal diameter of the crater produced by the current you will use.

Your real problem seems to me to be picture size and illumination, and in this I can only advise as to what I personally would deem best for your theatre.

Diffusing Screen Advised

First and foremost, I would advise the installation of a screen with high power of diffusion. As matters now stand, I think you have a very heavy "fadeaway" at front of house—front rows of seats. To test this have white light thrown on screen and, starting from one end of front row of seats, walk along that row to the other end. I think you will find that in the center the light is VERY much brighter than at the sides. If this is true, then your screen, however excellent it might be for a condition it will fit, is unsuited to YOUR auditorium. It acts as per figure 67, page 226, of the Bluebook of Projection (copy of which I presume you have,) whereas you need a screen which acts as per figure 66, page 223, because you have an auditorium in which the front side seats will be at a heavy angle to the screen. You may ascertain just how you stand in this matter by consulting figure 76, page 262, and table 12 and Nos. 21, 22 and 23 of table 263, page 263, of your Bluebook. For your auditorium I would recommend that you carefully investigate the merits of good diffusing screens, such as, for example, the Raven.

Picture Size

Picture size is your next problem, and it is not so easily solved because it has many angles. First, there is the effect of size on distance, and since the distance is considerable in your case, it must be given very careful consideration, but only in direct connection with another equally important item, viz: illumination.

Remember this: every increase in picture size has the effect of magnifying every defect in the film itself, making it the more visible to the audience. The larger the picture the worse rainy film will be, for instance. This you may see by referring to table No. 9, page 245, of Bluebook. Every increase in picture size adds very largely to the light necessary to maintain illumination brilliancy. This latter you may see by referring to table 10, page 246, of your Bluebook, remembering that the light from your lens will be spread over a certain given area. For instance (Table 10), if your picture be 12 x 16 it will have 192 square feet of area, whereas if it be 13½ x 18 feet it will have 243 feet of area, hence the light from the lens must illuminate fifty-one (51) square feet more area with an 18-foot than with a 16-foot picture, therefore if the light in both cases be equal, the illumination per unit area will be proportionately weaker.

Immensely Important

The thing many projectionists and exhibitors seem not to understand clearly is that brilliancy of illumination has to do enormously with the matter of clearness of vision at a distance. A brilliantly illuminated relatively small picture may be seen at, say, 150 feet distance, with as much or even much greater comfort than one considerably larger having less brilliancy.

Without further argument, for this is infringing heavily on space, I would suggest a picture not to exceed 18 feet wide, projected to a screen of high diffusing power. I would suggest that you use 75 to 80 amperes of current, if you use the ordinary arc and, if necessary, oblige your projectionist to provide means for carrying his crater constantly at an angle of 55 degrees to the optical axis—see pages 405 to 412 of your Bluebook. I would not recommend a higher amperage than 80, because above that waste is very great. You can get some more light with more current, yes, but only at the expense of relatively tremendous waste, for reasons you will find set forth in detail on page 394 to 398 of your Bluebook.

Given a good, clean screen and eighty amperes, you should get a brilliant screen, PROVIDED your projectionist does his part intelligently and well, as no doubt he will.

What I Would Do

What I myself would do would be use an 18-foot picture and a 75-ampere high intensity arc. In the end it would, I am very sure, pay you to do it. You will need a larger Transverter anyhow, so why not do the job up right? True, there are those who object to the somewhat harsh light from the high intensity, but the fact remains that the Capitol Theatre, New York City, has been using them two years or more, and that hundreds of other high class theatres use them, and would not go back to the ordinary arc on a bet.

If, by any chance, you have no Bluebook I would suggest that you get one, and do it pronto. I could not possibly print the things I have referred you to. It would require several complete issues of the department. I refer you to the book because there is no other possible way I could give you the necessary information, unless you want me to put it all in typewriting and send you a bill for, say, $100.00. If you do, advise me and I'll try to find time to do it, but you can get the book for six dollars and a lens chart for one dollar, so I think you've no kick coming.

What He Uses

J. A. Herring, Strong, Ark., says:

Note, with much interest, various data in Projection Dep't with regard to projection distances, amperes, lenses, etc., also inquiries concerning electric plants for individual theatres.

I am an old-timer electrican. My theatre is 30 x 80 feet. Projection distance is 66 feet. Use Mazda and supply it with current with a "huge" Witte two-horse power engine and a forty-ampere, forty-volt generator. Get a fine picture on a silver screen. Also operate four lobby lights and two theatre lights.

Don't bother feeling sorry for my patrons. They feel sorry for a lot of big city shows, and the proof is that I "stand 'em out."

Expect to instal another plant to use for ventilation—a two h. p. engine and a "wind fan." Will send you a photo of my front, the crowd and a still on the screen soon. Will also kodak the "huge" generating plant.

"Do It Now"

Fine! Get busy and "do it now." I want those pictures. Also there is nothing to be surprised at that you get excellent results with the equipment you have. You presumably are using a 900 watt Mazda lamp, and if you use two 100 watt lamps inside and four fifty watt mazdas in the lobby, you still would have capacity to spare, since that would only to a total of 1,300 watts and your two-horse-power engine can produce 746+2=1942 watts. However, there is loss in generation, so that the engine would probably really be working at or a little over its rated capacity.

However, I regard your data as very valuable. It shows what can be done in the small theatre. You probably project a rather small picture—you ought to anyhow. If you follow the Bluebook Mazda instructions you should get a really corking good picture, and you are doing it and lighting the theatre, at least good enough for the small town house, all on TWO HORSE POWER! Some small town exhibitors, and some in towns not so small, might do well to think this over.

A Correction

Some while ago I printed an account of a film "explosion" published in a Boulder, Colo., newspaper. It seems I missed a point in the newspaper account and made it seem that the fire occurred in or near Boulder. The Boulder projectionists took exception and pretty nearly called me a bad name composed of four letters, as follows: l * *r:

A letter from O. J. Ramey, Lyons, Colorado, says, in part:

The clipping was from the Boulder Camera or Boulder News-Herald, I do not remember which. The fire was, however, in Tia Juana, or some such place in Old Mexico, and the article so stated. It (the article) was, however, unfair to the extent that it played up the film fire hazard, to the disadvantage of all picture shows in the territory served by the paper.

Apologies, Boulder! But you see it WAS in a Boulder paper, anyhow, and, except for the mis-apprehension concerning the actual place the fire occurred, the article I printed I stand by.

Is He Right?

Robert Runyon, Projectionist, San Diego, Cal., sends his approval of the term "Projection Room," as against "Projector Room." He ends his letter as follows:

I have a hunch that several thousand of the men approve of "Projection Room," but are either too (deleted) lazy, or think they haven't time to write their approval out and send it to you.

I w-o-n-d-e-r if this could p-o-s-s-i-b-l-y be true????

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Loew's New 3,000 Seat Burnside Theatre Will Open January 31

LOEW'S Burnside Theatre, a new 3,000 seat house located at Burnside and Walton avenues in the Bronx, will be formally opened Thursday evening, January 31. For that performance only all seats will be reserved, the theatre adopting its regular policy of continuous shows of motion pictures the following day. Stars of the stage and screen will accompany Marcus Loew and actively participate in the opening ceremonies.

Marion Davies in "Little Old New York" has been selected as the stellar attraction of the initial program and will be surrounded by a wealth of shorter film subjects. What is claimed to be the largest concert organ in any theatre in that territory has been installed, and in addition to the organ recitals planned, will assist in the special settings rendered by an augmented orchestra.

Three Simplexes With High Intensity Arcs

The projection room will be equipped with three motor driven Simplexes, each with a G-E high intensity arc lamp, supplied by the Precision Machine Company, and also a G-E double one hundred twenty-five ampere motor generator installed by the Independent Movie Supply Company.

Both lobby and vestibule are provided with marble floors, marble columns and walls, mirrors set between marble, ornamental plaster and gilded ceiling and crystal chandeliers.

The auditorium of the Burnside will contain an orchestra floor, spacious mezzanine, grand staircases and promenade and a comfortable balcony.

At the rear of the orchestra, are two grand staircases of marble leading to the mezzanine and balcony. On this floor are also provided a ladies retiring room, drinking fountain and a grand promenade furnished with richly colored carpets and comfortable upholstered chairs.

On the Mezzanine Floor

On the mezzanine floor is provided an additional spacious retiring room for ladies, handsomely furnished with floor lamps, console table and beautiful mirrors. On this floor is also located a comfortable and well appointed men's smoking room. The promenade on this floor is twenty-five feet wide and runs east and west for the entire width of the building.

The main auditorium ceiling, proscenium arch, sounding board, boxes, soffit of balcony and mezzanine ceiling are designed in plain surfaces and well adapted to their respective locations.

The side walls of the auditorium above the travertine marble wainscoting are divided into panels enriched with tapestry. The decorative or color scheme is obtained by using tones of warm grey, burnished gold, and cafe-au-lait.

Dome Elaborately Decorated

The proscenium opening and adjoining arched openings in front of organ chambers are provided with richly woven valances, curtains, gold tassels and festoons. Above the proscenium opening, the sounding board springs upward and arches over to the main ceiling in the center of which there is an immense dome. The dome is elaborately decorated with plaster relief work in tones of ivory and grey with ornamentation picked out in gold.

The auditorium is illuminated by concealed lighting and a magnificent chandelier suspended from the centre having three color lighting effects.

The orchestra pit in front of the stage will provide space for an orchestra of twenty musicians besides containing the organ console.

Typhoon Fans Provide Ventilation

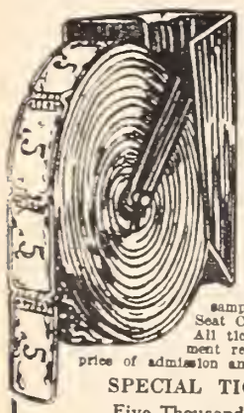
Particular attention has been given to the heating and ventilation of the auditorium in order that no matter what the outside temperature may be the condtions inside shall be such that patrons may enjoy the program in comfort. To this end it has been

LOEW'S NEW BURNSIDE THEATRE

Situated at Burnside and Walton Avenues, Borough of the Bronx, New York City. This new, three thousand seat house will open January 31. Illustration is from a photo taken while construction was under way

arranged that in winter fresh air will be brought into the building continuously, warmed as it passes through the heating stacks and forced by blowers through ducts into the auditorium by means of hoods under the seats and registers distributed throughout the auditorium. At the same time fans located in the attic will draw the air up and discharge it out-of-doors at a rate which does not allow it to become impure. Two six-foot single and one nine-foot twin Typhoon fans are located at the front end of the theatre, directly over the screen. Each has its individual electric motor and so it is possible to meet every weather condition—from mildly warm at 70 degrees to sweltering hot at 95 degrees or more. It will therefore be possible to operate one, two, or three of the fans, as may be desired, to suit any temperature.

Some idea of the huge capacity of the fans may be gained from the fact that at a maximum delivery they bring into the theatre more than 250,000 cu. ft. of fresh air per minute. This is at the rate of 15,000,000 feet an hour, giving a complete change of air every two minutes.



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ALLAN A. LOWNES PRES.

Eastman Interests Acquire the Control of Rochester Downtown Picture Houses

THIRTEEN shares of Regorson Corporation stock and the Loew's Star Theatre property in Clinton Avenue North, owned by the Gordon interests, have been acquired by a group of Rochester business men closely identified with George Eastman.

The Regorson Corporation has a capital stock divided into 50 shares, and its directors are George W. Todd, Walter L. Todd, James E. Gleason, Libanus M. Todd, Edward Bausch and J. Sawyer Fitch.

The group of business men, headed by George W. Todd, on March 7, 1922, purchased the majority stock in the Regorson Corporation, operating the Regent, Piccadilly and Loew's Star Theatres. By the deal just consummated, which has been pending for some time, the Gordon interests in the Regorson Corporation which constituted thirteen shares or twenty-six per cent. of the stock and the theatre property, are sold for a consideration of approximately $500,000, which also includes the transfer of the interests of the Wolff and Wagner estates in the East Avenue Amusement Company, which controls the Regent Theatre.

The Deal of March, 1922

In the deal that was closed on March 7, 1922, Mr. Todd and his associates acquired the Piccadilly Theatre, including the real estate and 57½ per cent. of the stock in the East Avenue Amusement Company, which erected the Regent Theatre on a land lease, negotiated by the Thomas W. Finucane Corporation. By acquiring the stock in the two theatres, the Rochester business men also obtained majority stock in the Regorson Corporation, which is an operating company for the three theatres, and owns a parcel of property in the east side of Clinton Avenue South, near Court Street, that was acquired in 1919 for a consideration of approximately $260,000. This property has increased greatly in value. It was to be used as a site for a new theatre, but pending development it was leased as a parking and gasoline station.

In the deal that was consummated in 1922, the Gordon interests in the Regorson Corporation were not acquired by the Rochester syndicate which obtained the majority stock by purchase from the Loew's interests. The Gordon Theatre, now known as Loew's Star, was erected by Nathan Gordon, of Boston and Hyman, and the late Jacob Gordon, of Rochester. The theatre has not been used for the exhibition of motion pictures for some time.

George E. Simpson, who is general manager of the Regorson Corporation, operated the Hippodrome Theatre at Main Street East and Elm Street and in 1914 sold this property and formed the East Avenue Amusement Company, which erected the Regent Theatre on a land lease. Mr. Simpson sold his interest in the company, comprising 57½ per cent. of the stock in the Loew interests, which in turn sold it to the Rochester business men.

Stock Held by Three Companies

The Piccadilly Theatre was erected by the Clinton-Mortimer Corporation, in which Thomas J. Swanton, James G. Comerford, William S. Riley and others connected with the National Bank of Commerce were interested. Later the name was changed to the Piccadilly Theatre and Mr. Todd and his associates acquired it.

Stock in the Regorson Corporation is held by three theatre companies. This holding corporation was formed by Mr. Simpson and the first units were the Regent and Gordon Theatres, and the corporation was named for the Regent, the Gordon and Mr. Simpson, parts of each name being used to coin the name, Regorson.

Before the Loew interests acquired the Piccadilly Theatre and the controlling interest in the East Avenue Amusement Company, an arrangement had been perfected by Mr. Simpson whereby all three theatres were put under the same management.

Eastman Now in Control

The Rochester business men acquired the Loew interests after the Eastman Theatre was erected. George Eastman had given several millions to the people of Rochester in the theatre and a more satisfactory distribution of pictures was had by the competing theatres being controlled by Rochester interests. The Rochester men, identified with Mr. Eastman, now control the entire situation, except a small parcel of stock in the East Avenue Amusement Company owned by A. A. Fennyvessy, about which there is an understanding.

The deal gives Mr. Eastman ownership of all the principal downtown motion picture theatres.

Fischer Wants Name for West Allis House

What's in a name. There's $100 in the one George Fischer, veteran Milwaukee movie man, selects for the theatre he acquired recently in West Allis, a suburb adjoining Milwaukee. Mr. Fischer will select the name for his house in a contest which is now open. The theatre, now nearing completion, will be ready for business within a few months.

One of its features will be what Mr. Fischer describes as a $25,000 organ. Contracts for the seats have been awarded and the house will have two Simplex projectors.

According to Mr. Fischer, who also controls the Milwaukee Theatre, his new house will be one of the finest of its size in its vicinity. It will have 850 seats, of which 600 will be on the main floor and the remainder in the balcony. An indirect lighting system will be installed.

The theatre will be in a building housing various other amusement features, including bowling alleys, billiard parlor, dance hall and hall for amateur theatricals.

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THE Precision Machine Company has appointed H. M. Wolfe as Simplex distributor for District of Columbia, Maryland, Virginia and Jefferson, Berkeley, Morgan, Hampshire, Mineral, Hardy, Grant and Pendleton Counties in West Virginia.

Mr. Wolfe, whose headquarters are at 804-804-A Mather Building, 916 G Street, N. W., Washington, D. C., was formerly supervisor of the Potomac Branch of the United States Army Motion Picture Service. The many years spent by Mr. Wolfe as travelling representative for one of the earlier talking motion picture companies as well as his operator activities in organization matters provided him generously with the qualifications that the successful Simplex distributors have been noted for.

Service to the Exhibitor

As a civilian instructor by appointment of the United States Army Vocational Training School, Mr. Wolfe demonstrated his familiarity with both projector construction and service needs. He announces to the many friends and well wishers who have followed his career as a supply dealer in this territory for the past four years that the one outstanding idea behind his organization will be "Service to the Exhibitor." The service stations at both the main office in Washington as well as the H. C. Haefele Company office at Baltimore, Md., will at all times be well stocked with Simplex parts and accessories, while a complete line of nationally advertised theatre supplies will be available at both establishments as well.

A well planned and intensive Simplex campaign that is to be launched within the next few weeks is one of Mr. Wolfe's plans.

The Week's Record of Albany Incorporations

In sharp contrast to a year or so ago, when each week witnessed anywhere from a dozen to twenty motion picture companies incorporating in New York State, with capitalization ranging anywhere from $25,000 to a million or more, there were but seven companies incorporated during the week ended January 19, and the highest capitalization amounted to but $25,000, the aggregate capitalization of the entire seven footing to but $57,000.

Following are the names of the firms, the capitalization as well as directors chosen for the first year:

Productive Films, Inc., $25,000, C. H. Rosenfeld, Bessie Abelowitz, Robert Carson, Brooklyn.

Bufter Amusement Corporation, $5,000, Rochester, E. F. Palmer, Benjamin Schaefer, Stephen Gaal, Buffalo.

Charlot Producing Corporation, $1,000, B. M. L. Ernst, D. J. Fox, W. H. Cone, New York City.

Beauty Pictures Corporation, $6,000, S. M. Gold, Mollis Marmer, Brooklyn; J. L. Lindner, New York.

Ben Wilson Pictures Corporation, $20,000, Ben Wilson, Hollywood, Cal.; H. G. Kosch, M. Gerst, New York City.

Eastern Productions, M. L. Lesser, C. S. Hervey, William O. Hurst, New York.

Smalley Stamford Theatre Corporation, Cooperstown, William C. Smalley, O. L. Van Horne, H. N. Smith, Cooperstown.

The last two companies did not specify the amount of capitalization.

WELDED WIRE REELS

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Management Changes

LA FONTAINE, IND.—F. M. Hill, of Arcadia, has purchased Grant Theatre.

ADAIR, IA.—Dana Brownless and Max Maxwell have purchased Palace Theatre and will conduct house with picture program.

MT. STERLING, KY.—S. Sparks and Harrison Scott have leased Liberty Theatre and Tabb Opera House. Will conduct house with picture program and occasional road attractions.

ABILENE, KANS.—Herbert Thatcher, of Salina, has leased Lyric Theatre.

STERLING, KANS.—E. E. Elland, of Bucklin, has purchased Empire Theatre and equipment.

DEVITT, MO.—Moving picture theatre, formerly operated by McKinney, Hickerson, Rea & Audsley, has been taken over by Grover Miller.

CHATHAM, N. Y.—Troy and Kaplan have taken over Allen Theatre, and will conduct it with first-class pictures.

BELTON, S. C.—Mrs. Phelps Sassenn has leased Pastime Theatre.

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is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

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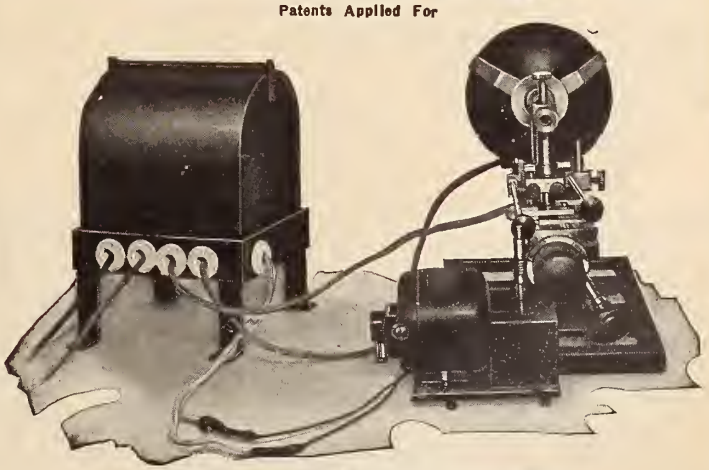

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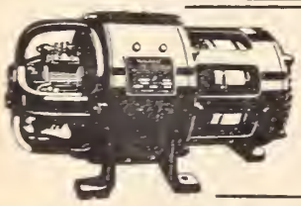

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Theatres Projected

BOONEVILLE, ARK.—Charles Wilson plans to erect moving picture theatre.

TEXARKANA, ARK.—Ground has been broken for new Saenger Theatre, to cost $200,000.

LOWELL, ARIZ.—Lyric Amusement Company plans to erect moving picture theatre, to cost $40,000.

FAIRVIEW HEIGHTS, CALIF.—New Seville Theatre is being erected at 64th street and Redondo Boulevard, with seating capacity of 1000.

STRATFORD, CONN.—Joseph Tracey has plans by A. S. Meloy, 2965 Main street, for one-story brick and stone moving picture theatre to be erected on Main street.

CHICAGO, ILL.—Louis L. and Meyer S. Marks, of Marshfield Amusement Company, 1641 West Roosevelt road, have plans by C. W. and George L. Rapp, 190 North State street, for 14-story brick and tile theatre, office and store building to be erected at Sheridan road and Devon street, to cost $2,000,000.

TERRE HAUTE, IND.—Walter A. Phillips, 612 Ohio street, will erect two-story moving picture theatre at Twelve Points, to cost $50,000.

BURLINGTON, IA.—New moving picture theatre is planned for Jefferson street, with seating capacity of 1200.

GARBER, IA.—Henry G. Schieff, Farmers Saving Bank, contemplates erecting one-story brick moving picture theatre, 28 by 80 feet, with seating capacity of 600, to cost $25,000.

LOUISVILLE, KY.—Manmoth Realty Company, 608 West Walnut street, has plans by Joseph & Joseph, Francke Building, for six-story brick fireproof theatre and apartment building to be erected at Sixth and Walnut streets.

NEW PHILADELPHIA, O.—New Philadelphia Amusement Company has plans by C. J. Marr, North Broadway, for four-story brick theatre and office building, 66 by 264 feet, to be erected on West High street, to cost $250,000.

NEW CASTLE, PA.—A. Baltimore & Sons, 115 East Long avenue, have plans by J. A. Altschuler, Pierson Building, for two-story brick theatre, 50 by 144 feet, to be erected at East Long avenue and South Mill street, to cost $100,000.

PHILADELPHIA, PA.—A. S. Shafer Construction Company, 250 South Broad street, will erect one-story brick moving picture theatre, 48 by 109 feet, at northwest corner Morris and Germantown avenues.

LUBOCK, TEXAS—Robert Robb and Edward Rowley will erect theatre, to cost $100,000.

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PROJECTIONIST—Married. 9 years' experience. Desires permanent position where skillful work is essential. Philadelphia license. Repair own equipment. Long runs preferred. Go anywhere at once. V. Groetzinger, 4406 Market Street, Philadelphia, Pa.

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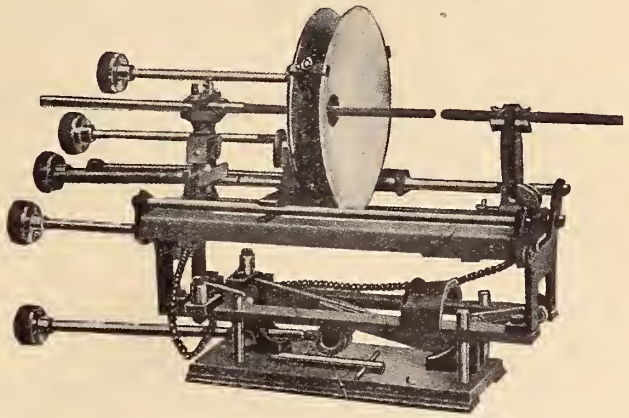

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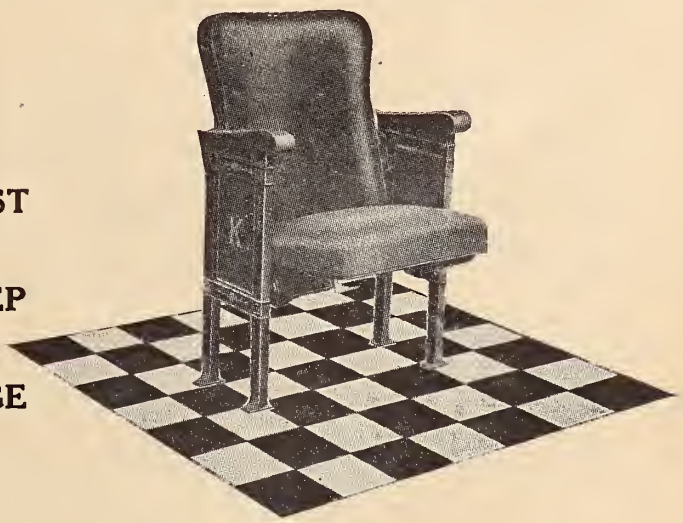

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We are more than pleased with the results we are having with this organ and frank to say that our business is responding beneficially since the organ was installed. I want to congratulate you on your Robert Morton and assure you that we have been thoroughly convinced of its merits.

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Moving Picture WORLD

Vol. 66, No. 6 | February 9, 1924 | PRICE 25 CENTS

EXHIBIT A

"Name The Man!" gave us packed houses every show yesterday with biggest matinee of the year. Today every paper here praises Seastrom and production to the skies. One of them "Victor Seastrom makes the average director look silly as a schoolboy." Another "Greatest emotional and dramatic acting ever reached on the American screen." Still another "You will leave the Rialto this week with a wholesome respect for Victor Seastrom. 'Name The Man!' faithfully done. It is beautiful, thrilling, picturesque and intensely dramatic." Another says "Put this on the week's list. It is a great picture. Cast reads like a blue book from filmdom. There is no audience which will not feel the power of it and be thrilled from start to finish. The direction is flawless." The last one which makes it unanimous. "Out of the endless succession of pictures we pick a few and label them good. 'Name The Man!' we picked and named it best." I am sending you copies to verify above. Such praise should make you proud. Rialto has never played a picture to receive such unanimous high praise from press and public alike. Once more you justify the slogan that Goldwyn is doing big things and again you justify my confidence. It is needless to add that the high quality of your productions continues to raise the standard of our theatre and it is refreshing to find the promises verbal and written of a distributing company fulfilled. "Name The Man!" will raise your standard as it has ours. With congratulations and sincere thanks

(*Signed*) TOM MOORE

Name the Date for "NAME THE MAN!"

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

The fastest Love and Racing story Ever screened !
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starring in
"Sporting Youth"
Story by BYRON MORGAN
Directed by HARRY POLLARD
UNIVERSAL JEWEL
The Beautiful "Merry Go Round" Girl
MARY PHILBIN
Starring in
"Fools Highway"
From Owen Kildare's Amazing Life story "MY MAMIE ROSE"
UNIVERSAL JEWEL
A Box-office title ! A Great cast ! 100% audience appeal !
"The Law Forbids"
featuring
Baby Peggy, Robert Ellis, Elinor Faire, Joe Bowling, Hayden Stevenson, Winifred Bryson
Directed by JESSE ROBBINS
UNIVERSAL JEWEL DE LUXE
Get in on a Real Celebration
FEBRUARY is
Carl Laemmle
ANNIVERSARY MONTH

Metro presents

The MAN LIFE PASSED BY

A Victor Schertzinger Production

Written by
VICTOR SCHERTZINGER
and
WINIFRED DUNN

"Your Strongest Selling Point" -Wid's

Percy Marmont
Jane Novak
Courtesy of Chester Bennett
Eva Novak
Cullen Landis
Hobart Bosworth

A Metro Picture

REG U.S. PAT. OFF.

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.

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What's In A Name?
Crowds, Profits, Success!

It's a "name" that brings crowds into your theatre, for every "name" has its own following, and brings the money to your box office. You know that. Then get the meaning of *five star names* in "THE MAN LIFE PASSED BY"—

PERCY MARMONT JANE NOVAK
EVA NOVAK CULLEN LANDIS
HOBART BOSWORTH

—and there's an excellent supporting cast with George Siegmann and Lydia Knott among others.

That means "THE MAN LIFE PASSED BY" will bring into your theatre *five times* as many people as the one-actor or one-actress picture, because you have five times as many followings to draw from!

It's Victor Schertzinger's masterpiece, his own story, and he has put everything into it. You know what he did with "Long Live the King." He has done it again with "THE MAN LIFE PASSED BY."

Metro Picture

History repeats itself in this moder
"THE MAN LIFE PASSED BY

Jury Imperial Pictures Ltd. Exclusive Distribution thruout Great Britain.

E PASSED BY

Two Words Tell The Critic's Story—A HIT!

"From a straight commercial angle I believe this has good value. It is beautifully cast. Many situations are decidedly effective. There are good comedy and dramatic moments, and impressive sets. There is a slumming party, and a wild society party with the guests doing a burlesque of Roman days."—*Wid's Weekly*

Wid's is right—"THE MAN LIFE PASSED BY" *has* good value for every theatre playing to any audience—box office value and audience value. What more could your audiences want than the spectacle of society at its jazziest, the underworld at its worst, and punch-drama at its punchiest? You get them all in "THE MAN LIFE PASSED BY."

ersion of a wild Roman revel — but
vill MAKE history of its own!

A Metro Picture

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Jury Imperial Pictures Ltd. Exclusive Distribution Throughout Great Britain

It's a Riot!

An Avalanche of Action and An Avalanche of Dollars At Your Box Office

A great riot scene in "THE MAN LIFE PASSED BY" is the raid on "The Spotted Dog," where an under-dog changed his spots!—but boy, if you want to see the real fireworks, watch the crowds scramble for your box office when you play this production. Then you'll know what a riot is!

Schertzinger and Winifred Dunn wrote a great story for the movie public in "THE MAN LIFE PASSED BY"—of a man who had a curse on his lips, revenge in his soul, and love of a woman in his heart! Percy Marmont has the title role of "THE MAN LIFE PASSED BY"—until love found him in the girl portrayed by Jane Novak, the daughter of "Iron Man" Moore (Hobart Bosworth).

IT'S A DRAMATIC THUNDERBOLT!

The MAN LIFE PASSED BY

A VICTOR SCHERTZINGER PRODUCTION

Very Imperial Pictures Ltd Exclusive Distributors throughout Great Britain Sir William Jury, Managing Dir.

A Metro Picture

REG U.S. PAT OFF

There was every reason why New York should have stayed home and hugged the radiator last Sunday. The thermometer was at 5 above. A 60-mile gale lashed Broadway. Every reason to stay home EXCEPT the fact that THOMAS MEIGHAN'S new picture, "PIED PIPER MALONE" was opening at the Rivoli. AND SO New York braved the cold and piled into the Rivoli until it was jammed solid. Those inside applauded the picture, and the couple of hundred waiting outside for tickets clapped hands too, to keep from being frozen. Monday the critics all said the picture was great. All week it has been cleaning up. And—well, why not horn in on some easy dough and book

THOMAS MEIGHAN

IN

"Pied Piper Malone"

By Booth Tarkington

A Paramount Picture

Presented by Adolph Zukor and Jesse L. Lasky

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Adapted by Tom Geraghty
Directed by Alfred E. Green

In days to come
when you discuss
the GREAT pictures,
you'll add:

Then, of course there's "The Stranger"

GREAT because the story, by England's finest writer, holds audiences gripped and silent, then sends them away talking about it.

GREAT because Joseph Henabery has given the mighty story a perfect production.

GREAT because Betty Compson, as the bad-good girl *at last* equals her famous performance in "The Miracle Man," and the other members of the cast are as people inspired.

GREAT because it will get crowds and money.

Adolph Zukor and Jesse L. Lasky present

A Joseph Henabery Production

"THE STRANGER"

With Betty Compson, Richard Dix, Lewis Stone and Tully Marshall

A Paramount Picture

From "The First and the Last"
By John Galsworthy
Adapted by Edfrid Bingham

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

CRAMMED WITH LAUGHS AND ACTION

With the Same High Quality That Has Made Them Famous

Christie Comedies

Are Co-Features on the Best Programs

E. W. Hammons PRESENTS

DOROTHY DEVORE

IN "STAY SINGLE"

"Stay Single"

Christie-Educational—Two Reels

A GOOD story well told is this comedy with Dorothy Devore in the leading role. It reeks with fast action and humorous situations. Some of the stuff may be old but it is nevertheless effective.

It is the tale of a discontented youth who is advised by a newly married young lady that the best way to get a raise in wages is to tell the boss that he has taken unto himself a wife, even though the statement is without truth.

The deed is accomplished and the boss insists upon coming out to the house that night to meet the wife. The newly married couple lives next door and in the emergency she is persuaded also to serve for the occasion as the wife of the youth.

Things go fairly smoothly until the boss of the young married man also decides to call that night. As they emerge from their respective calls each insists that the other return with him to meet the wife of his employee. There follows some exceptionally fast work on the part of Miss Devore, who is kept busy jumping fences between the houses to fulfill her dual wifely role. It's a picture that is bound to be pleasing to almost any audience.—CHESTER J. SMITH.

—M. P. News

From Amusements:

WINTER HAS CAME (Educational), (two reels). If it hadn't been for this knockout Christie comedy, our show would have been a flop. The feature was terrible, but everyone enjoyed the comedy which saved the day. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

THAT SON OF A SHEIK (Educational), (two reels). This comedy is exceptionally good, and provided our patrons with a good many laughs. Educational comedies surely are the spice of the program. The film was in good condition.—A. Sosnosky, Colonial, Aberdeen, S. D.

LET 'ER RUN (Educational), (two reels). This two reel comedy got many laughs and it takes a good one these days to get even a smile. The film was in good condition.—R. A. Sugden, Caughren, Sauk Centre, Minn.

PARDON MY GLOVE (Educational), (two reels). Most all of these comedies are good.—E. J. Emery, Opera House, Dodge Center, Minn.

Directed by
SCOTT SIDNEY

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

On "The Virginian" our every promise has come true

now

Here's another example of truthful advertising—

MAY TIME

Six years a great stage success — now a wonderful Preferred Picture

Has everything that makes the big crowds come!

B. P. Schulberg presents a
GASNIER PRODUCTION
from the famous play by Rida Johnson Young

with Harrison Ford Clara Bow
Ethel Shannon Wm. Norris
and Hollywood's twelve most beautiful girls.

Scenario by Olga Printzlau

Preferred Pictures
Corporation
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1650 Broadway, New York.

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EXPORT AND IMPORT FILM CO. INC.

Associated Authors, Inc.,
Frank Woods Elmer Harris
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present

"LOVING LIES"

Adapted from Peter B. Kyne's "The Harbor Bar" featuring

EVELYN BRENT & MONTE BLUE

Joan Lowell, Charles Gerrard and Ralph Faulkner

A THOMPSON BUCHANAN PRODUCTION

Directed by W. S. Van Dyke

"Excellent Drawing Card for Any Theatre"

"'Loving Lies' tells a great, interesting story of the sea.

"Director Van Dyke has built up his story, incident upon incident, until it fairly sweeps you off your feet.

"The picture is filled with dramatic situations, and with proper exploitation, should prove an excellent drawing card for any theatre."—Exhibitor's Herald.

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A Branch Office Located In Every United Artists Exchange

The supreme artistry of James Kirkwood, Lila Lee and Madge Bellamy in one of the most gripping cinema dramas ever screened makes "Love's Whirlpool" a master production that is destined to set new box-office records for your theatre.

It's a smashing first run Picture

Regal Pictures, Inc.
presents

Love's Whirlpool

With

James Kirkwood, Lila Lee & Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell

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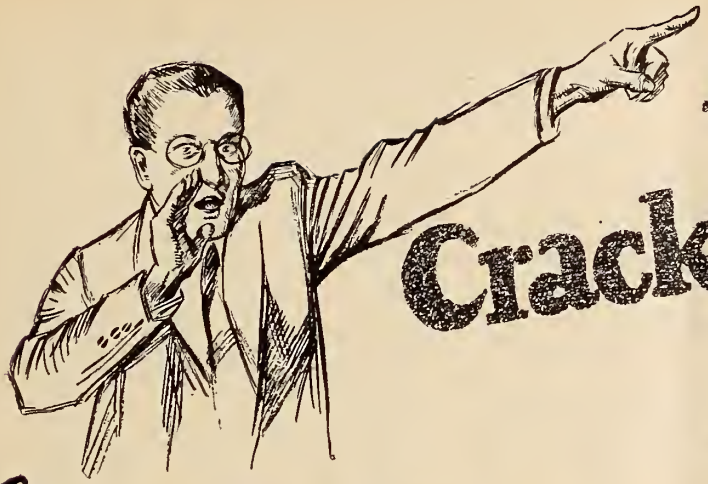


Another Crackerjack Picture from F.B.O.

"PHANTOM JUSTICE"

Presented By
William La Plante
A Richard Thomas Production

Starring Rod La Rocque and Estelle Taylor

"They'll talk about this one"

F. O. B. Picks Only the Winners!

Write this on Your Cuff

FOR months the tip has gone 'round in the trade to "Watch F. B. O." It's the Box Office Winners that we've put out that created this tip and sent it speeding on its way from Coast to Coast.

And you can bet your last dime that this tip means something. And those Exhibitors who tie up to F. B. O. in 1924 will know and feel what it means in added profits, hard cold cash.

As another example of a picture they'll talk about we present "PHANTOM JUSTICE" with Rod La Rocque (Star of The 10 Commandments) and Estelle Taylor.

Boy—what a Crook melodrama this one is!!!

A wallop packed in every panel. Action from beginning to end. To see it is to know it. Go see "PHANTOM JUSTICE" at your nearest F. B. O. exchange. If you can't see it, book it on our recommendation. Action posters, Action ads. Strong arm exploitation and accessories. Grab it while it's hot.

1924 belongs to F.B.O.

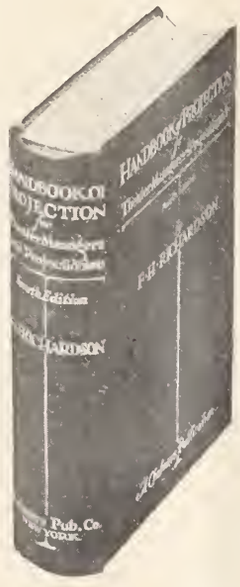
FILM BOOKING OFFICES

OF AMERICA, Inc., 723 7th Ave., New York City

Sales Offices, United Kingdom, R-C Pictures Corporation, 26-37 D'Arblay St., Wardour St., London, W. 1, England

EXHIBITORS

It's How You Show Up At The Show Down That Counts.



When something goes wrong with the projection you want help and you want it mighty quick.

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The Master Producer whose keen dramatic knowledge brings human drama to its greatest heights

Ernst Lubitsch

If it's a Warner picture

WARNER BROS.

"Classics of the Screen"

it's a Classic

An Oft Told Story: His Best Friend and His Wife. And—

Florence Vidor

Monte Blue

WARNER BROS.

PRESENT

A Daring Drama of Domestic Dissention

"The MARRIAGE CIRCLE"

From the Play by LOTHAIR SCHMIDT

Adapted for the Screen by Paul Bern

AN ERNST LUBITSCH PRODUCTION

—Just Around the Corner: His Wife's Best Friend and Himself.

Marie Prevost

Adolphe Menjou

Harry Myers

Creighton Hale

Directed by Ernst Lubitsch

At the MARK STRAND THEATRE, New York

Week Beginning February, 3rd

Playing an Extended Engagement at Grauman's Rialto, Los Angeles

Opening Soon at the Orpheum Theatre, Chicago.

ALBERT E. SMITH
PRESENTS

"Let Not Man Put Asunder"

BY BASIL KING
WITH

PAULINE FREDERICK

AND LOU TELLEGEN

J. STUART BLACKTON PRODUCTION

VITAGRAPH

HURRAY !!! THEY'RE COMING!

F.B.O.'s BIG SIX WESTERNS

presenting the world's champion all round Athlete and Stunt Man

FRED THOMSON

SHAKE hands with yourself, Mr. Exhibitor, and be happy over the fact that F. B. O. Film Booking Offices of America is going to release SIX BIG HIGH CLASS WESTERNS for 1924.

Don't confuse these with the average Western pictures, for these are really special Westerns, high class in every detail.

Fred Thomson, world's champion athlete and stunt man, plays the lead. No Western Star on the horizon surpasses this handsome, lightning actor, who does all the original Doug. Fairbanks stunts and then some. These

A HARRY J. BROWN PRODUCTION

SIX HIGH QUALITY WESTERNS

Presented by MONOGRAM PICTURES CORP.
A. J. CALLAGHAN, President

will be released one a month and will have F. B. O.'s famous exploitation and advertising to back each release, just the same as our other big feature productions, with special accessories to enable you to get big money out of every release. The first release, "MASK OF LOPEZ," is a whizz. The second one, "NORTH OF NEVADA," is better than the first, and they get better with every one. No exhibitor can afford to miss these BIG SIX WESTERNS. Each will be a corking money maker.

Take our straight Tip—Don't Let Your Competitor Get These Six Big Features because all Six will be big money makers for you. Consult your nearest F.B.O. Branch Mgr.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 7th Avenue, New York City
Sales Offices, United Kingdom
R-C Pictures Corporation
26-37 D'Arblay St., Wardour St.
London, W. 1, England

Harold Bell Wright's "WHEN A MAN'S A MAN"

Presented by Sol Lesser

so faithfully reproduced- Mr. Wright praises picture to the skies

HAROLD BELL WRIGHT

Tucson Arizona
January 6 1924

Dear Mr Lesser

Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right----so true----so satisfying in every way.

I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture---for the picture is the novel----not rewritten for the screen, but visualized on the screen exactly as I wrote it.

With all my heart I thank you.

Sincerely

Harold Bell Wright

HBW X

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles California

That means 50,000,000 people are going to be pleased!

PRODUCED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER.....PRESIDENT

WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER

DIRECTED BY.....EDWARD F. CLINE

A First National Picture

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures, Inc.
383 Madison Avenue, New York

Your 5 months product 20

February

—4th—

"WHEN A MAN'S A MAN"

Harold Bell Wright's famous novel of which more than 1,400,000 copies have been sold. Presented by Sol Lesser. Directed by Edward Cline with John Bowers and Marguerite de la Motte.

—11th—

"THE LOVE MASTER"

with **STRONGHEART**, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

—18th—

"FLOWING GOLD"

Richard Walton Tully's wonderful picturization of Rex Beach's virile story of the oil fields. A great successor to "The Spoilers." Directed by Joseph de Grasse. With Milton Sills and Anna Q. Nilsson.

—25th—

"GALLOPING FISH"

Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be a greater comedy than "The Hottentot." From the story, "Friend Wife," by Frank R. Adams. With Sydney Chaplin, Louise Fazenda, William Conklin, Ford Sterling and the greatest tame seal ever filmed.

March

—3rd—

NORMA TALMADGE in "SECRETS"

A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

—10th—

"TORMENT"

Maurice Tourneur's powerful dramatic picturization of William Dudley Pelly's thrilling story with Owen Moore and Bessie Love.

—17th—

RICHARD BARTHELMESS in "THE ENCHANTED COTTAGE"

From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production. May McAvoy in leading feminine role.

—24th—

"LILIES OF THE FIELD"

featuring **CORINNE GRIFFITH** and **CONWAY TEARLE.** One of the Biggest Pictures of 1924. Directed by **JOHN DILLON,** the man who made "Flaming Youth." A Corinne Griffith Production, Inc., presentation.

—31st—

"SON OF THE SAHARA"

Edwin Carewe's vivid adaptation of Louise Gerads bloodtingling story of Paris and The Great Sahara. With Bert Lytell, Claire Windsor and a great supporting cast.

April

—7th—

"AGAINST THE RULES"

Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray, the man who made "Anna Christie," with Percy Marmont, Leatrice Joy and Adolph Menjou.

—14th—

CONSTANCE TALMADGE in "THE GOLDFISH"

Adapted from the stage success by Gladys Unger. Directed by Jerome Storm.

—21st—

"THE WOMAN ON THE JURY"

As a play this was one of the sensations of Broadway. It is being picturized by Harry O. Hoyt with Sylvia Breamer, Lew Cody, Frank Mayo, Hobart Bosworth, Mary Carr and Bessie Love in the cast.

—28th—

GEORGE FITZMAURICE'S "CYTHEREA"

From the sensational novel by Joseph Hergesheimer. With Lewis Stone, Alma Rubens, presented by
Samuel Goldwyn
(Not now connected with Goldwyn Pictures)

Book First National

pictures 20 release dates

May

—5th—

"THOSE WHO DANCE"

Thos. H. Ince's stirring picture from George Kibbe Turner's story with Blanche Sweet and big cast.

—12th—

"SUNDOWN"

The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture in order to faithfully reproduce the atmosphere of the story, which was written by Earl J. Hudson. Directed by Laurence Trimble.

—19th—

"THE WHITE MOTH"

A Maurice Tourneur production featuring Barbara La Marr and Conway Tearle. A society drama from the story by Izola Forrester. This marks Miss La Marr's debut as a First National star.

—26th—

CORINNE GRIFFITH in "FOR SALE"

This great star of "Black Oxen" and "Lilies of the Field," her third for First National, should be a tremendous money maker. A Corinne Griffith Production, Inc., presentation.

June

—3rd—

"THE RAGGED MESSENGER"

Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

—10th—

COLLEEN MOORE

"The Flaming Youth Girl"

in "THE PERFECT FLAPPER"

Another great hit for Miss Moore.

—17th—

"FLAMING WIVES"

A First National special.

Make the backbone of your program a

FIRST NATIONAL PICTURE

20 Big Pictures for 20 Big Weeks

First National's superiority in the past has been due to the phenomenal big money consistency of their product.

First National's superiority in the future will be because of the continuance of such calibre of product, therefore, it is fitting that First National, because of proper planning and common sense business-like administration should, be able to announce for the booking convenience of exhibitors—20 pictures for future release that will permit exhibitors to plan definite, well rounded programs for the next FIVE MONTHS.

Keep open dates for these.

FIRST NATIONAL PICTURES

Solid ~ ~ ~

—hats off to Colleen again—

—The New York Sun and Globe said:

"'Painted People' is something to see because Colleen Moore is the leading spirit. In case you don't know much about Colleen, we advise your getting acquainted with her immediately. Her acting in 'Painted People' is as much an advent in screen circles as the acting of Pola Negri in her first German films. She proves that she isn't a 'screen star,' but an actress. 'Painted People' gives her the opportunities of a life time."

ASSOCIATED FIRST NATIONAL PICTURES INC.
PRESENTS

"PAINTED PEOPLE"

by RICHARD CONNELL

with

Colleen Moore

Supported by
BEN LYON, ANNA Q. NILSSON, MARY CARR,
RUSSEL SIMPSON, SAM deGRASSE, CHARLES MURRAY,
MARY ALDEN, BULL MONTANA, JUNE ELVIDGE

Scenario by ADELAIDE HEILBRON
Photography by RUDOLPH BERQUIST
and REGGIE LANNING
Art director MILTON MENASCO
Directed by CLARENCE BADGER

Foreign Rights Controlled by
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383 Madison Avenue, New York

FIRST NATIONAL PICTURES

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

We Grow Monotonous

THE House Ways and Means Committee is recommending the abolition of the Admission Tax on tickets costing up to fifty cents. There is even prospect that the minimum may be lifted to seventy-five cent admissions.

This is a victorious step—but only a STEP!

There is reason for optimism—but not for celebration.

This is not the time to rest on our oars.

* * *

THE Ways and Means Committee is making a sincere, intelligent, constructive effort to relieve tax burdens.

But the life of a revenue measure is one fraught with tempest and storm; its course one strewn with obstacles and pitfalls.

There is still work for the industry to do; there is still room for effort matching in intelligence and sincerity the attitude displayed by the law-makers at Washington.

And in this work Moving Picture World readers can play their part. As important a part as impartial observers at Washington tell us they have already played.

There is still opportunity for the exhibitor with FACTS AND FIGURES HONESTLY PRESENTED in a letter to his Senator and Representative.

* * *

IT doesn't require a long stretch of memory to carry back to the time when our wisest "insiders" were telling the industry "THERE ISN'T A CHANCE OF TAX REPEAL. SAVE YOUR EFFORT."

In those dark days Moving Picture World was reiterating to the point of monotony: "Write a letter to your Representative and tell him THE FACTS."

We said then, and repeat now, that political wire-pulling and back-stairs bargaining had no chance at Washington—but that intelligent presentation of FACTS from small town, village, and cross-roads hamlet would receive respectful consideration.

Then a surprising thing happened. With the "sharps" convinced that NOTHING CAN BE DONE, word began to come from Washington that SOMETHING WAS BEING DONE.

Legislators were seeking information, they were asking each other and the Treasury Department about the Admission Tax.

That was all that was needed. Sincere effort elicits sincere response. The Representative who had no patience with lobbyists gave honest response to the pencil-scrawled letter from a theater owner in Four Corners.

* * *

IN the dark days we said: "Keep writing."

In the bright hours we say: "Keep writing."

Not "round robin letters," nor inspired forms; but tell the FACTS as you know them in the community that your Representative knows.

If you haven't already written a letter you are lying down on "the other fellow" who has done his duty.

If you have already written—write again—if only to say "Thank you" to your Representative for the interest he has already shown. That interest may be taken for granted by the day-to-day developments at Washington.

That "Thank you" has been earned.

Give it.

Robert E. Welsh

What Are Exhibitors Thinking and Saying?

Prints—Again!

Editor, Moving Picture World:

Kindly permit me to express my views on the PRINT QUESTION, and accept a vote of thanks for permitting a free discussion of this vital question through the columns of your valuable paper.

Before proceeding further, I wish to state that this exhibitor considers himself a high class PROJECTIONIST and has been connected with that phase of the industry until recently, since the days that a 'gunny-sack' served in place of a lower magazine on a projector and 400 feet of film was regarded as a super-special, and the knowledge thus gained makes me feel doubly proud to now assume the responsibilities of an exhibitor. As I see it, the Exhibitor has nothing to sell except Photoplay Projection. It is therefore of most importance that the Exhibitor receive prints in good condition.

Who is Responsible?

The question arises, who is chiefly responsible for films in poor or bad condition? I hardly believe that films become sprocketed, crimped, scratched or torn lying in an exchange film vault, and these said damages rarely occur in the larger first class houses. Nor is there any occasion for an exchange to riddle the last 100 feet of a reel with punch marks, etc., scratches, presumably for change-over signals.

My experience of a very few years ago as chief projectionist of a circuit of twenty-three small town theatres convinces we that the chief fault lies with the small town exhibitor, owing to the back-number projection apparatus commonly in use, together with the fact that no regard is paid as to the competency of those in charge of said projection apparatus and films within their respective theatres. If the costs of modern projection equipment and the employing of a competent projectionist is prohibitive for the small town exhibitor, then the exhibitor owes it to himself and business to become exactly what the term "PROJECTIONIST" implies.

Exchange Negligent

It is true that exchanges are negligent in the conditioning of their prints, but on the other hand exchanges experience the largest percentage of film damages in the small town theatres. One theatre with worn out equipment and no knowledge of the proper operation of same, causes more damage than ten theatres with good equipment who know how to handle it correctly.

The following is an example to support my contention. An exhibitor friend in a neighboring town who does his own "operatun." It was on a Saturday night—packed house—one Baird projector—3,000-foot reels—using powdered rosin on motor belt to keep same from slipping—rosin got thrown into gearing, imbedding in gear teeth—projector stuck, grabbing and attaching crank—exhibitor exerts possibly 2 H. P., when snap, bang—a broken gear.

Film on Floor

I was an eyewitness to this sudden burst of ignorance and saved the unfortunate exhibitor from discontinuing the remainder of his show. Since the take-up sprocket of the projector failed to function owing to the broken gear THAT EXHIBITOR permitted film to fall and pile up on the dirty, greasy floor beneath the projector, daily for three weeks.

Another exhibitor friend in my vicinity complained to the writer that he experienced many film breaks during the course of his shows, that his picture was dim and jumpy, the titles were "shooting out streaks of white." Not having the time I sent my projectionist (who, by the way, is in class No. 1) over to straighten things out if possible. On returning he reported to adjusting rotating shutter, swabbing the scum off the unmatched optical system, ordering numerous repairs and especially a film gate tension spring to replace A HOME MADE ONE.

What exchange can serve us small town exhibitors with good prints with such conditions existing as those just mentioned? Far too many exhibitors are entrusting the photoplay for exhibition to the public to a rattletrap projector, several chunks of glass (improperly called lenses) and a mere slip of a boy, and until such conditions are rectified, in my opinion, we can expect but very little improvement in our film service.

With my very best wishes, I am.

Yours respectfully,

P. E. THOMAS, Mgr.,
The Willard Theatre,
Creston, Iowa.

From J. D. Williams To Carl Laemmle

Mr. Robert E. Welsh, Editor,
Moving Picture World,
516 Fifth Avenue,
New York City.

Dear Bob:

Permit me to extend my heartiest congratulations to you upon your wonderful "LAEMMLE ANNIVERSARY NUMBER" of the Moving Picture World.

It is just this sort of unusual praise and recognition paid to our leaders that adds to the glory of this great industry of ours, and cannot help but have a wonderful tendency to give it the proper stabilization of which it is in need.

More power to your pen and paper!

Sincerely yours,

J. D. WILLIAMS.

JDW:LJ

Here's A Tip—

Mr. Robert E. Welsh.
Moving Picture World.

Dear Sir:

Why will directors spoil a good, clean comedy by running in the Eighteenth Amendment, such as in the case of Baby Peggy in "Miles of Smiles?" Couldn't there have been more comedy put in here instead of having the man under the influence of liquor, by having a puppy dog follow him and dragging the string on which the pocketbook was attached? We are all opposed to censorship, but I can see no good reason why scenes of this kind are used in what may be classified as clean pictures. In their proper place, all well and good, but there is no real excuse for this continuous use of the Eighteenth Amendment to put over comedy.

Very truly yours,

FAMILY THEATRE COMPANY,
Davenport, Iowa.
Chris G. Behrens, Mgr.

There's Insight and Knowledge in These Letters

Sales Cost!

Mr. Robert E. Welsh,
c/o Moving Picture World.

Dear Sir:

I have the Moving Picture World of Jan. 19th, with your article on the cost of selling and the problem of calls. You advise the use of trade papers to prepare the ground before the salesman calls. All right as far as it goes. In my opinion the main trouble with most of the producers and distributors is, where they used to fool us they are now fooling themselves and don't know it.

On the front cover of the World of Jan. 19th, Paramount has a big ad. on "West of the Water Tower," stating: "The First Real Big Success of 1924." We used to fall for that bunk, but if they will take the trouble to look over the report in the trade papers of Jan. 5th, Jan. 12th and Jan. 19th. they will find that they are wasting a lot of money for, according to these reports, it's just an ordinary picture and not worth spending money on advertising.

Keeps Ledger Account

I keep a ledger account of all reports on pictures, and I have found that in most cases I know more about the picture than not only the salesman but in many cases the exchange manager.

Conditions are bad up here. This is a farming community. Last week one of our banks with over $600,000 in deposits closed its doors, but by watching the market and keeping a report on all pictures I have managed to make good wages and a fair return on my investment.

Going back to the matter of buying pictures: I am over 300 miles from Minneapolis, my nearest exchange, and it's too expensive and takes time to run in very often. I have written in for prices on pictures but have never been able to buy by mail. I wrote to an exchange last summer for a price on a certain picture and they quoted at $100, out of my reach. Three weeks later I bought it from their salesman at $35.

Buying by Mail

I wrote to Film Booking Office for a rate on "Human Wreckage," about the middle of October. Did not receive a reply. On the 6th of November their salesman called here. I was loaded up with pictures and told him the only picture I would consider was "Human Wreckage" and told him to quote the price. He quoted $50 for two days. I accepted this and instructed him to draw up the contract and I voluntarily agreed, and had inserted in the contract, a split of 50% on all over $200.

The next day he called again and stated that the exchange would not consider the contract unless I bought some of their other pictures. I told him to tear up the contract and get out. He spent three days here trying to sell me but, as stated, I was loaded up and could not use anything. I would have been obliged to take a picture out to make room for "Human Wreckage." The railroad fare from Minneapolis to this point is $32, plus hotel and other expenses. They could have sold me by mail at any reasonable rate.

Another big item of expense which, in my opinion, is useless is the sending out of high priced press books, in some cases tied up with blue ribbons. I have received as many as fifteen on one picture with the postage amounting to five cents on each. The only thing that I am interested in is reports until after I buy the picture. I am not in the habit of sending in reports—haven't the time. But I had this on my chest and want to get it off.

Yours very truly,
THE THIEF RIVER THEATRE CO.,
Thief River Falls, Minn.
H. A. Brumund, Mgr.

Renewals Count

"Am enclosing my check for renewal. If you quit sending the World I'll come out there and knock H——l out of you."
C. A. RUNYON,
Runyon Theatre,
Bigheart, Okla.

"Here's my check for another two years of Moving Picture World. Couldn't keep house without it."
E. L. PARTRIDGE,
The Pyam Theatre,
Kinsman, Ohio.

"Please renew my subscription. I have been a steady reader of Moving Picture World for seventeen years and really do not think I could get along without it."
ALEX A. MacDONALD,
Acker's Theatre,
Halifax, N. S.

"Enclosed is check for another two years of the World. I am not renewing my subscription to any other of the trade papers, as I find that the World completely covers the field."
JOHN T. HENDRY,
The Temple Theatre,
Perry, Fla.

The Small Town View

Moving Picture World,
New York, N. Y.

Gentlemen:

We often see "What's wrong with the pictures?" Our answer is: too darn much "sex stuff." Such is all right in its place, but you can't convince the thousands of small-town exhibitors that its place is in their theatres.

Theatres are closing up daily that run "sex stuff" and "costume pictures." It takes more than the "spectacular" and the "nude" and "sex appeal" to get the box office smiling.

We do not book such rubbish and don't care how soon such distributors go broke. Let's clean up and stay clean. Some productions that are now being highly advertised are "sex and costume stuff" and are death to the small town man.

We have the confidence of our patrons and mean to keep it. It's worth dollars and cents to us. We shall not insult the intelligence of our men nor the modesty of our women with such, and our earnest and honest advice to small exhibitors is to ABSOLUTELY lay off.

Very truly,
PLAYHOUSE THEATRE,
Strong, Ark.
J. A. Herring, Prop.

Six Reels For Him

Editor, Moving Picture World:

About the length of features: I would rather pay my top price for a feature in six reels than for the same picture in eight or ten or twelve. Then I can add a good comedy and please them all. Sometimes I have a full house and those who have to come a long way have to wait around a long time for the second show, and I have had good money turn around and go back home because the long program would cause them to be so late getting home. It is a real problem to the small town and country exhibitor and I hope you will keep on hammering on it.

Yours truly,
KENNETH RICHARDSON,
Prop. and Manager,
Star Theatre, Seneca, S. C.

We Thank You

Mr. R. E. Welsh, Editor,
Moving Picture World,
New York City.
Dear Mr. Welsh:

Please accept my congratulations upon the very interesting review of the motion picture business which was carried as part of your Christmas issue, and please accept my appreciation of the credit you gave me and the nice things you said about me.

Incidentally, I offer my congratulations on the editorial progress which you have made with the World.

Sincerely,
THOS. H. INCE.

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

Editorial Staff: Ben H. Grimm, Associate Editor; John A. Archer, Managing Editor.

Moving Picture WORLD

ROBERT E. WELSH—EDITOR

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Other publications: Cine Mundial (Spanish). Technical books.

To Confer with Censors

Governor Acts on O'Toole Suggestion to Appoint Advisory Committee

Governor Gifford Pinchot of Pennsylvania is taking the logical position that the censorship of motion pictures in that state must be so conducted as to entirely conserve the interests of the public and inflict no unnecessary hardship on the industry.

Accordingly at the suggestion of M. J. O'Toole, chairman of the Public Service Department of the Motion Picture Theatre Owners of America and a Pennsylvania theatre owner, the governor named an advisory committee of exhibitors to confer with the censor board and arrange picture conditions there so as to avoid extensive cutting of film. This will preserve the artistic elements of the pictures and also in every way conform to the law of the state.

The governor named Mr. O'Toole on the committee and the other members are Jerome Casper of Pittsburgh, general manager of the Rowland-Clark theatres in western Pennsylvania and eastern Ohio, and H. J. Schad of Reading, president of the Carr and Schad Theatre Company. Mr. Casper is also president of the Motion Picture Theatre Owners of Western Pennsylvania, and Mr. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

A meeting of the advisory committee with the Pennsylvania Board of Censors will be held within a few days. The censors are Harry Knapp, editor of the Philadelphia Inquirer; Henry Starr Richardson, of the Curtis Publications, and Mrs. Neiger, of Charleroi.

Governor Pinchot is noted for his liberal tendencies along lines affecting elements of expression like the newspapers and magazines.

Morgan on Trip

Joseph P. Morgan, manager of the Crandall theatres, has left Washington, D. C., for a tour of the principal theatre centers of the North and Middle West with a view to seeing whether theatres in other cities have any features which might be embodied in the Crandall service for its betterment. During his absence from Washington, Mr. Morgan will visit Cleveland, St. Louis, Chicago, Detroit, Buffalo, Rochester and other important centers. He will be gone about two weeks.

Producer to Wed Star

Hazel Lindsley, motion picture star, and Warren A. Newcombe, producer of "The Enchanted City" and "The Sea of Dreams," which were released through Educational Film Exchanges, Inc., have announced their engagement following a romance of a year's standing.

Exhibitor Sues Hays

S. E. Samuelson Brings Action Under Sherman Anti-Trust Law

The motion picture industry registered but slight interest when Sidney E. Samuelson, proprietor of the Park Theatre, at Newton, N. J., filed an action in the United States District Court on January 28 to recover $450,000 damages under the Sherman anti-trust law against Will H. Hays, Director General of the motion picture industry and a large number of corporate and individual defendants. The attorney representing the plaintiff is Norman H. Samuelson.

According to information circulating in the film industry the plantiff attempted to revoke a contract which he made in April, 1922, with the Arrow Exchange for the right to exhibit "Ten Nights in a Bar Room" at his theatre and refused to submit the controversy to the "Joint Arbitration Board."

In the complaint which he filed in the Sherman law action the plaintiff alludes to the above controversy and charges that the formation of the Motion Picture Producers & Distributors of America, Inc., of which Mr. Hays is the president, was for the purpose of obtaining a monopoly of the industry and that discrimination and coercion is being employed to compel exhibitors to submit to arbitrary rules and regulations of the organization.

Among the defendants named in the suit in addition to Mr. Hays are practically all exchanges in the New York territory, including the members of the F. I. L. M. Club.

David L. Podell, who attained quite a reputation as a "trust buster" during the past few years while acting as Special Assistant to the Attorney General, is said to have been retained by the plaintiff to prosecute his suit.

Doane in Town

Warren Doane, general manager of the Hal Roach Studios, Los Angeles, arrived in New York on January 30. He will combine business with pleasure during his stay.

Brooks on Tour

Edgar O. Brooks, serial sales manager of Pathe Exchange, Inc., is leaving on February 3 on a tour of the middle western states. His itinerary includes Cleveland, Chicago, Milwaukee, Indianapolis and Pittsburgh. Mr. Brooks will be away two weeks.

Moeller Prospectus

The Moeller Theatre Service, Inc., of which A. J. Moeller, former general manager of the M. P. T. O. A., is president, has issued a prospectus of its activities. According to this the organization is ready to do anything for the theatre man, from securing his meal-ticket in New York to advising him on drawing his contract and will.

Brilliant Wampus Ball

Estimated Over 20,000 Attended Movie Event at Frisco

Stars by the score attended the annual Wampus Ball and Frolic held for the first time in San Francisco on the evening of January 19. The luminaries came in two special trains to augment the crowd that had come earlier in the week and made the greatest gathering of moving picture celebrities that has ever visited this city in one group.

There was a series of parades, dinners and festivities from the time the visitors arrived until they departed for home. That the Wampus bunch themselves, that enterprising group of publicists, who removed their annual frolic five hundred miles to the northward in order that they might dance a few hours longer than Los Angeles censors would permit, are delighted with the results may be judged from the fact that a net profit of about $20,000 was made on the event, which is about $18,000 more than their annual affairs have usually cleared.

The ball and frolic was held at the Exposition Auditorium and fully twenty thousand people were there during the evening and early morning hours. Cameramen recorded the event for the news weeklies, newspapers devoted columns to it, and the festivities were broadcasted by a radio broadcasting station to thousands of fans throughout the West. It would be impossible to list all the film folks who were present.

Festival of Truth Near

Once a year the exploiters and publicists of this, our fair industry, tell the truth. The 1924 outburst of rhymed reason occurs on Saturday, March 29, in the grand ballroom of the Hotel Astor. This "Naked Truth" affair is promised to be, like its predecessors, a "wow." An innovation will be the presence of women. The A. M. P. A. explains that they either had to ask the women because they had the dance floor, or that because they had the dance floor the women couldn't be kept out. Be that as it may, the fair sex will be there. The festivities will be broadcasted. Tickets are limited to 1,000 joymakers. A. M. Botsford is committee chairman and Charles Einfeld, the well-known calculator, will figure out the ticket end.

Truart Executive Back

Aboard the S.S. "Finland," which arrived in New York January 30, was Mr. and Mrs. Hoffman, who returned from Los Angeles via the Panama Canal. Mr. Hoffman, vice-president of Truart, has been at the Coast studios of the corporation for upwards of two months, making final arrangements as to production plans for the coming year.

Death Knell of Censorship Must Be Sounded, Hearst Tells T. O. C. C.

Hays' Secretary Also Issues Warning; Publisher Applauded

By TOM WALLER

WILLIAM RANDOLPH HEARST, internationally known publisher and producer, was officially welcomed into the ranks of the Independents at a luncheon preceding the regular meeting of the Theatre Owners Chamber of Commerce held yesterday, January 29, in the Hotel Astor, New York. In a brief address the publisher attacked all phases of censorship and advocated stronger co-operation between producer and exhibitor.

Hearst was heralded as one of the big fathers of the Independents and the industry. Tribute was paid him by many prominent pioneers of the organization and filmdom.

President Charles O'Reilly, of the Greater New York exhibitor association, reversed "Hoyle ethics" by introducing the crowd to Hearst. In the name of the organization he thanked Hearst for the stand he has taken against taxes and censorship and his efforts for the better protection of children in theatres. Combating bigotry and persecution many of the men before him, O'Reilly told the publisher, now own the finest theatres in the world which had their origin in the most menial of show houses.

"I came here to listen and learn," remarked Hearst. "There isn't anything I can tell you except how good I am as a producer and you all know that already," he said mirthfully.

"There are a great many things I can learn from you. I try to make my pictures for the public and I know no one is so near the public as the exhibitors."

Exhibitors Real Critics

Hearst stated that he did not believe in "mere artistic success." "That," he said, "is the single idea of an individual with the taste of everyone else forgotten."

The publisher enthused over the criticisms of exhibitors on various productions appearing in some of the trade papers, which in the Moving Picture World are edited by A. Van Buren Powell and appear in a department entitled Straight from the Shoulder Reports.

Newspaper criticisms are well worded and enjoyable to read, but theirs is a theoretical basis, while the hard facts as to real merit are comprised in the brief report of the exhibitor. "I think these exhibitor reports are the most valuable guides the producer can have," he said.

The youngest-oldest pioneer, as Bill Brandt, president of the Motion Picture Theatre Owners of New York State, introduced himself, said that the early encouragement by Hearst was largely responsible for the industry's success today. The Hearst papers were the only papers that had a good word for the movies, and foresaw the tremendous power they would wield, when he entered the film game fifteen years ago, Brandt stated.

Movie theatres then were termed "scum holes," he recalled. Turning to Hearst he stated: "You made it possible for a lot of men now in this room to continue. The finest building in the city is not the municipal hall—it's the moving picture theatre. Largely by the encouragement you gave us at the start you made all this possible."

Similar sentiments were expressed by I. E. Chadwick, founder of the F. I. L. M. Club. Hearst's alliance restored the balance of power to the industry, he said. Independents today no longer are concerned about the distribution of a picture but of the picture itself. Dependency upon an individual for distribution is now a thing of the past, he remarked. It is creative efforts, the tearing down of artificial barriers in production, that will further expand the life and growth of the industry, he stated. In this respect he said that Hearst possesses creative genius which, in itself, is a signal help to the industry.

Censors Still Menace

In the absence of Will Hays his secretary, Courtland Smith, addressed the gathering. Censorship is the real menace facing the industry today, he said. Although its death was boomed internationally by its tremendous defeat in Massachusetts in 1922, such action resulting in its outward defeat in twenty-three other States, yet that is a year ago. Another tidal wave of censorship may roll over the country and this time may carry all before it unless censorship is repealed in the seven States where it is now existent, he warned. In anti-censorship activity Hearst is a great asset, Smith stated.

Hearst answered Smith by saying that the newspapers should be just as interested in the repeal as the industry. If it gets its tentacles on filmdom then it will inevitably spread to the press, he remarked. Hearst questioned the constitutionality of censorship regarding the industry, observing that the films in many respects are like the press.

CLEO MADISON

Featured with James Kirkwood in "Discontented Husbands," a C. B. C. production.

Going into executive session after the luncheon the T. O. C. C. discussed plans for its new home, as was announced in detail exclusively in the January 26 issue of the Moving Picture World. President O'Reilly signified that he will appoint a committee to whip these plans into a working basis. O'Reilly will be particularly careful in this selection, picking only members who are expert in their knowledge of building construction. This committee will probably be appointed in the course of the week and will immediately start the club machinery in operation.

Arbitration of Cases

Filed in the minutes of the meeting was also a report from the organization concerning arbitration of cases during the past year. The Joint Arbitration Board is composed of an equal number of arbitrators representing the T. O. C. C. and the F. I. L. M. Club of New York City.

The report of this board shows that it disposed of a total of 1,394 cases involving the total amount of $44,563.16, also: "In actual cases tried, awards made in favor of the exchanges totaled $24,407.12; actual cases tried, awards made in favor of exhibitors totaled, $14,694.37; cases heard by inquest (for non-appearance of exhibitor) verdicts awarded in favor of exchange, totaled, $92,827.34; cases heard resulting in tie vote involved $2,639.30; requests to re-open cases tried reached 39; in the latter respect denied, totaled 33; miscellaneous requests for re-opening of defaults, granted 15; denied 44." The board's statement also reveals:

"The meetings are conducted weekly on Wednesdays. The sessions open at 1 p. m. and usually last until five and at times as late as 7 p. m. Both the F. I. L. M. Club and the Theatre Owners Chamber of Commerce recognize that the Joint Arbitration Board is one of the most important parts of our industry where such great means of controversies are amicably settled between distributors and exhibitors which prevents litigation, ill feeling as the decision of a dispute is made within a comparatively short time after filing a complaint.

"Since the adoption of the Uniform Exhibition Contract which provides for arbitration before either party resorts to a court of law has been fully availed by both branches of the industry. The rules of procedure under which the board is working are just and equitable and founded on common sense without the necessity of injecting technicalities and legal loop holes.

"Comparing with the calendar year of 1922 when 3,246 cases came up before the Joint Arbitration Board for their consideration and decision and which involved $350,000, the report for 1923 is very favorable, showing that controversies and disputes have greatly decreased and the speedy disposition of the cases by the Joint Arbitration Board is haled with gratification and satisfaction by both sides."

Charles E. Whitehurst Dies

(By wire to Moving Picture World)

Baltimore, Md., Jan. 30.

CHARLES E. WHITEHURST, president of the Combined Whitehurst Interests, Baltimore, Md., controlling the Century, New Garden, and Parkway theatres, died at his home here today from pneumonia. He was suddenly stricken on Thursday, January 24, while at his office in the Century Theatre, and was rushed home in a taxi. He was the pioneer exhibitor here with the establishment of the Red Moon Theatre.

Sydney S. Cohen, president of the M. P. T. O. A., made the following announcement:

"The death of Charles E. Whitehurst, a member of the Board of Directors of the M. P. T. O. A. and one of its founders, was a distinct shock to myself and others at national headquarters. He was one of the nation's leading theatre owners and a business man of integrity and probity. He made many substantial advances in the business and was among the first of the theatre owners to make the public service work of the theatre a pronounced medium in our relations to the government and the public. He has been successful in defeating daylight saving moves in Baltimore and was a powerful factor in advancing the work of repealing the admission and seat tax in Congress.

"The death of Mr. Whitehurst is a big loss to our industry. His work was always constructive and his fine personal charm and sterling integrity made him a leader in every movement in which he was engaged. His death removes a great force in the civic affairs of Baltimore and Maryland which will be keenly felt in many circles."

Picture Breaks Record

Paramount's "The Humming Bird" Sets New House Figures

Reports received at the Paramount office from first-run theatres showing Gloria Swanson in "The Humming Bird," indicate that the sensational success of the picture at the New York Rivoli is a fair criterion of what it is going to do through the country.

Opening Sunday at Poli's Bijou in New Haven in zero weather and with the wind blowing a gale, "The Humming Bird" broke the house record for a day's receipts. From San Antonio, Tex., General Manager W. J. Lytle, of the Empire Theatre, on Monday sent the following wire to S. R. Kent:

"Gloria Swanson in 'The Humming Bird' broke all attendance records at the Empire yesterday despite rain and strongest opposition, clearly demonstrating supremacy as screendom's greatest drawing card."

Move Press Offices

Van Cleve States New Hearst Studios Ready in Five Months

George B. Van Cleve, vice-president of the International Film Service Corporation and Cosmopolitan Productions, announces he is now making his office headquarters at 119 West 40th street, main offices of the Hearst Corporation. The promotion, publicity and advertising departments will also be located at the same place.

Mr. Van Cleve says that the two new Hearst studios now being built, will have four stages and will be ready for shooting within four or five months. Meanwhile, Cosmopolitan has three studios under lease under the supervision of Daniel Carson Goodman, production manager of Cosmopolitan.

The three studios under lease are the Jackson Studio, Pathe Studio and the 44th Street Studio.

Not Employed by Hays

Mrs. Elizabeth Werlein Not With M. P. P. D. A., Says Smith

A dispatch to the Moving Picture World from Atlanta states that particularly among exhibitors in that city considerable excitement prevails due, it is said, to the activities of a Mrs. Elizabeth Werlein. In an article said to have been published in an Atlanta paper under the heading "Georgia Movies to be Purified," Mrs. Werlein is claimed to have represented herself as director of public relations and education over houses throughout the South Eastern States. Curiosity was aroused by the fact that De Salles Harrison holds that position under an appointment by Will Hays. He has functioned in that office for over a period of two months.

At the Hays headquarters, New York, Courtland Smith, secretary of the organization, in the absence of the Movie Chief, issued the following statement: "Mrs. Elizabeth Werlein is not a representative of Mr. Hays nor of the Motion Picture Producers & Distributors of America, Inc., and she will, of course, take steps to make that entirely clear to anyone who asks her about her position. Our understanding is that she is employed by Mr. Richards of the Saenger Amusement Company, of New Orleans."

It was learned today from an unquestionable source that several months ago Mrs. Werlein was in conference with Mr. Hays. In this respect it was said that she then sought the appointment but was unsuccessful. Here it was also learned that Mrs. Werlein gained much publicity, being heralded by many newspapers in the South as the "Czarina of the Movies."

Added to Cast

Zasu Pitts and George Fawcett are announced as new additions to the list of featured players for "Triumph," the new Cecil B. DeMille Paramount picture, adapted by Jeanie Macpherson from May Edginton's story.

The addition of these two players gives "Triumph" an unusually interesting list of featured players. It includes such a wide range of noted screen personalities as Leatrice Joy, Rod la Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, Zasu Pitts, Raymond Hatton and George Fawcett.

SCENES FROM "GALLOPING FISH," A THOMAS H. INCE PRODUCTION FOR FIRST NATIONAL

Congress Committee for Reduction of Taxes on Admission and Seats

EXHIBITORS of the United States have won a big victory. Not only are admissions up to and including 50 cents to be made exempt from the admission tax which now applies to all above the 10-cent admissions, but they are to be relieved of the seating capacity tax. And there are still chances, slight though they may be, that the 50-cent limit will be increased to 75 cents.

It may be said that this action of the committee came as something of a surprise to those who have been watching the movement of the so-called Mellon plan before the Ways and Means Committee. There was considerable opposition against freeing admissions of over 30 cents, and when the 50-cent proposition was put before the committee, it was adopted by a vote of thirteen to eleven. It is to be remembered that when the representatives of the industry appeared before the committee, no mention was made of repeal of the seating capacity tax, and the Ways and Means Committee on their own motion planned to do away with this war relic.

Hundreds of letters and telegrams have come to the members of the committee, in particular, and to the members of Congress as a whole, however, advocating the repeal of the seating capacity tax. It was pointed out that this was a great drain upon the finances of the small-town and country exhibitor. He had to pay a tax whether he filled his house or never had anyone come inside his doors. It was almost the last straw that broke many of the men who were engaged in the industry in a very small way. According to a statement to the Washington correspondent of Moving Picture World made by several of the prominent members of the committee, it was said that it was this knowledge of the condition of affairs with respect to the small houses that caused the committee members to move the repeal of this tax. They looked upon it as a distinct burden upon the industry, not so much from the standpoint of the big man in the big city, but because of the little theatre and the exhibitor whose gross income did not warrant the assessment of any such tax as this.

When the Ways and Means Committee resumed deliberations on the revenue bill this week, it found that it had $17,000,000 leeway between the $120,000,000 which they estimated they could cut from the present tax levies, such as the movie tax, seating capacity tax, jewelry, soft drinks and candy, and the amount of reductions actually made the previous week. However, there was pending before the committee the so-called community property tax provisions, on which $8,000,000 of revenue hinged. Friends of the moving picture industry among the members of the committee had planned to utilize at least a part of the remaining $17,000,000 for extending the line between the taxable and the non-taxable admissions.

In continuing the so-called community property tax provisions, the committee cut off the $8,000,000 of revenue which it would otherwise have obtained if the recommendations for the repeal of the community provisions as made by the Treasury Department were accepted, and so it is that the likelihood of further tax cuts with respect to moving pictures will not be possible. The exhibitors who live in the so-called community property states, of which there are eight, if they happen to make anything in the way of net income, will be further benefited, because under the community property tax provisions, husband and wife are permitted to make separate returns of income, and those whose incomes are large enough to reduce the amount of money they pay Uncle Sam by getting out of the higher brackets of surtaxes.

The Ways and Means Committee figure that in repealing the seating capacity tax they have made a direct present to the moving picture industry for the forthcoming year of $1,712,568.83. It figures that in removing the admission tax on 50 cents and under, they have made a present to the American people of $33,000,000.

The exhibitors and exchanges will be interested also in the removal of the tax on telegrams and long-distance telephone messages, which it is estimated for the present year would amount to something over $30,000,000. Some of them are interested in the repeal of the 3 per cent. candy tax which it was estimated would run nearly $12,000,000 for the year. The present tax on bowling alleys and billiard tables will be cut in half, and the operators save $1,200,000 this year.

And so it is that it is believed the moving-picture industry, taking it by and large, has fared very well in the so-called Mellon plan for tax reduction. The tax cuts above referred to become effective on and after the day the bill is signed by the President. Not to take the joy out of life, exactly, it may, however, be well to consider just how far off that day will be.

The bill is due to be reported by the Ways and Means Committee to the House on or before February 11. It then has a rough and rugged road to travel. It may be that it will die before it can reach the President, or be so mangled going through the legislative process that President Coolidge will find it imcumbent upon him to decline to sign it. In any event, it will be many weeks before the bill is in shape even to be sent to President Coolidge.

It will be possible in the House, under existing circumstances, and on the basis of today's news, to talk about the bill in the House for an indefinite period. Heretofore, under the old rules that prevailed up to the time of the present Congress, a revenue bill would be dispatched through the House in a few days. The rule which governed the procedure of revenue bills through the House has been repealed. When the bill gets to the Senate, it may be talked to death.

The writer understands that starting a story with glorious news and ending with a damper doesn't always please the reader. This is a straight statement of fact, made that the moving picture industry may understand the situation. With real candidates and near candidates for the presidency, and for high government offices discussing on the stump the need for tax reduction, and these men talk very knowingly, one cannot help but acquire the opinion that there is many a slip between the presentation of a revenue bill in the House and its being signed by the President. Evidently the stump speakers believe that there will be no definite action taken by Congress until after the forthcoming elections. If that be the case, the industry must look the situation in the face and prepare itself to continue to be the collection agency for Uncle Sam, and demand from their patrons 1 cent for each 10 cents of the fee charged for admission.

Books "The Virginian"

Shea's Hippodrome in Buffalo, N. Y., has signed a contract for the premiere of the Preferred Picture, "The Virginian," for that city. The feature is proving a big drawing card in all parts of the country.

Lloyd's Tummy Precedes Him East

HAROLD LLOYD has come east to reduce. The famed California climate (see pages 1, 2, 3, 4, 5, 6, 7 and 8 of the latest eight-page Chamber of Commerce report) and married life (see Aunt Jemima's pancake recipes) have been too much for the Pathe comedian. Now he is forging to the front in a manner never dreamed of in bygone days. Diminishing a too ample girth may (only time will tell) become one of his most anxious objectives.

A New York newspaper spilled the story. Before nightfall nineteen masseurs had called on Lloyd, and the following day scores of packages of reducing creams and one electric vibrator were mailed by worried admirers to his hotel. It seems that the womenfolk, themselves sensitive on such a subject, sympathized fully with the film star. One woman wrote: "Please, Harold, it made my husband love me again."

But Harold seems the least anxious of all. He's just having a good time seeing all the Broadway shows and renewing friendships of long standing. He will return to Hollywood to celebrate on February 10 the first anniversary of his marriage to pretty Mildred Davis.

As he arrived, so will he leave—preceded by his tummy.

Camera Work on "Ben-Hur" to Begin in Italy March 1

PHOTOGRAPHY will begin on Goldwyn Pictures Corporation's film version of Gen. Lew Wallace's novel, "Ben-Hur," under the direction of Charles Brabin, on March 1, according to word brought back last week by Edward Bowes, Goldwyn vice-president, who has been in Italy for three or four months aiding the director and technical staff in preparatory work.

"We will make the picture mainly at the Cines studio in Rome," said Mr. Bowes, "which we have taken over for that purpose. Preparatory work has advanced so far that Director Brabin was able to set March 1 as the date for beginning photography.

"The Cines studio is the largest in Rome, but even it was not sufficiently equipped for such a stupendous production as 'Ben-Hur.' It was found necessary to build a new dark stage, 150 by 300 feet, and to install the latest devices in electrical equipment. Generators have been installed which will give sufficient direct current to meet every requirement.

"Work was in progress on the big galleys, which play so important a part in the story, when I left Rome on my return trip. The big organization had been completed in almost every detail. Plans for the expedition to Palestine were well along. One very interesting phase of the preparatory work was a miniature model of Jerusalem as it appeared at the time of Christ—the period of the action of 'Ben-Hur.' This miniature city was constructed after prolonged archaeological research in which the services of the best archaeologists of the day were obtained. A model of the famous Joppa gate has been built. Many scenes take place before this gate.

"It is here that women who see 'Ben-Hur' screened will learn that beauty-restoration is not a profession of today. It played a prominent part in the life of the women of Jerusalem in Christ's time, but the beauty-shop was in itself quite different. It was an open-air institution. The beautifier took up his place before the Joppa gate, or elsewhere in the open, and squatted down on the ground while he rouged and powdered the face and lips, and polished the nails of the social beauty of that day, who also sat on the ground.

"The costumes will be historically accurate. One of our first steps after reaching Rome was to engage Camillo Innocente, one of the foremost painters in Italy to-day, to design and color the costumes for us. He has made a thorough search of all known sources for information about costumes of the period of the action, and has made hundreds upon hundreds of sketches of the wearing apparel of the day. Signor Innocente also makes the patterns for the costumes and supervises the coloring of the cloth and the making of the costumes."

Report Big Bookings

Group bookings are reported from Toledo and Cleveland of "On the Banks of the Wabash," the J. Stuart Blackton production which is released by Vitagraph. Fifty theatres in Cleveland will play this picture beginning January 20 and twenty-five theatres in Toledo booked it for joint runs.

In Sixteen Theatres

"Little Old New York," starring Marion Davies, which is now sweeping the nation as a box-office attraction, continues its brilliant success in New York. The picturesque Cosmopolitan production, in which Miss Davies has scored the triumph of her career, is showing this week in sixteen of the Marcus Loew Theatres.

Picks New Warner Cast

"Broadway After Dark" Players Lined Up by Director Rapf

Producer Harry Rapf this wek announced the complete cast of "Broadway After Dark," the Warner Brothers screen adaptation of the Owen David meliodrama.

Prominent players have ben engaged, among them Adolphe Menjo and Anna Q. Nilsson. Besides these headliners, the cast is composed of Norman Shearer, Carmel Myers, Vera Lewis, Willard Louis, Gladys Tennyson, Edgar Norton, Jimmy Quinn, Mervyn Leroy and Ethel Miller.

The direction of this Harry Rapf production has been put into the hands of Monta Bell. He is aided by Sandy Roth, with Charles Van Enger at the camera. A feature of the production will be the introduction of scenes representing a brilliant ball held in New York, attended by leading members of the theatrical profession.

Buys "Butterfly"

The Universal Scenario Department announces that it has purchased "Butterfly," Kathleen Norris' current novel, rated as the fifth best seller of the year. Carl Laemmle, president of Universal, authorized the purchase on the eve of his departure for the West Coast. It is planned to star Virginia Valli in the production, supported by Norman Kerry in the leading male role. "Butterfly" was serialized in the Pictorial Review.

Meighan Aids Tots

Thomas Meighan added another to his long list of charities recently when, at the leading hotel in Jacksonville, Fla., he gave a ball to the residents and the winter colony for the benefit of the crippled children of Jacksonville. Mr. Meighan underwrote the expense of the ball himself and all of the receipts, which were expected to be more than $2,000, were turned over to the charity.

Mr. Meighan, with his company, is in Florida to film exterior scenes for his next Paramount picture, "The Confidence Man."

Yale Professor Booms F. B. O.'s "Mailman"

James F. Powers, manager of the Bijou Theatre, New Haven, Connecticut, pulled an exceptional stunt on the F. B. O. release, "The Mailman," by having a Yale professor help exploit the production.

Manager Powers arranged to have a prominent New Haven speaker talk each night on both "The Mailman" and the problems, especially living wages, the mailmen must meet. Among the speakers obtained by Powers were Prof. Henry Farnam of Yale University, Postmaster Birely of New Haven, Hon. Thomas Reilly and ex-Postmaster Major Alcorn, who was in charge of all mail in France during the World War.

By running a trailer appealing to the public for a wage increase for the letter carriers, Manager Powers secured the full co-operation of the postal employes in distributing advertising matter on "The Mailman" and in exploiting the production.

Carl Laemmle and Al Lichtman, the president of Universal, and the company's general manager of exchanges, snapped on the roof of a Chicago hotel during the recent Universal Sales Convention.

Twenty First National Pictures for Release Starting February 4

THE Associated First National Pictures, Inc., has listed twenty productions for release starting from February 4 for a period of twenty weeks. This group will be known as "The 1924 Twenty." Inasmuch as First National pictures in 1923 established themselves as well up among the best pictures of the year, special attention has been given this company's plans for the present year. In 1923 First National pictures were represented in every selection of "best pictures" and in many instances predominated. In the Motion Picture News' check-up of the fifty-two biggest box office attractions of 1923, fifteen were First National pictures.

The 1924 Twenty promise to duplicate the successes of 1923 and to maintain a firm grip on the box offices of the biggest houses of the country. Under a new sales plan announced last week by E. A. Eschmann, general manager of distribution, all of these pictures are listed and given definite release dates. The pictures and their release dates are:

February 4: "When a Man's a Man," a Harold Bell Wright story produced by Principal Pictures Corp. John Bowers and Marguerite de la Motte are in the principal roles. More than 1,400,000 copies of this novel have already been sold.

February 11: "The Love Master," starring Strongheart and presented by Jane Murfin and Lawrence Trimble. The famous police dog is seen in his third picture, an outdoor story with the action laid in the Northwest.

February 18: "Flowing Gold," Richard Walton Tully's production of the Rex Beach story of the Texan oil fields in 1919. Milton Sills and Anna Q. Nilsson have important roles.

February 25: "Galloping Fish," a Thomas H. Ince comedy which is expected to duplicate the success of "The Hottentot." Louise Fazenda heads the all-star cast.

March 3: Norma Talmadge in "Secrets," a romantic story adapted from the stage success of the same name. The story covers a period of forty years. Eugene O'Brien is opposite the star and Frank Borzage directed.

March 10: "Torment," a Maurice Tourneur production presented by M. C. Levee. This is a melodrama with the action laid in four countries, culminating in Japan at the time of the recent earthquake. Owen Moore and Bessie Love have important roles.

March 17: "The Enchanted Cottage," in which Richard Barthelmess appears in one of his strongest roles. May McAvoy is opposite the star and John S. Robertson directed. The picture is an adaptation of the drama by Sir Arthur Wing Pinero.

March 24: "Lilies of the Field," the first of the Corinne Griffith Productions, in which the star appears with Conway Tearle. It is a society drama rich in heart interest. John Francis Dillon, director of "Flaming Youth," directed.

March 31: "A Son of the Sahara," Edwin Carewe's production, now in work in Algiers. The cast includes Bert Lytell, Claire Windsor, Rosemary Theby, Montagu Love, Walter McGrail and Paul Panzer. Following the Sahara scenes, the interiors will be made in Paris.

April 7: "Against the Rules," a Thomas H. Ince production adapted from the story by Frank R. Adams. Percy Marmont and Leatrice Joy will play the leading roles.

April 14: "The Goldfish," Constance Talmadge's new comedy of New York life directed by Jerome Storm. The star is supported by Jack Mulhall, Jean Hersholt and Zasu Pitts.

April 21: "The Woman on the Jury," First National's own production of the powerful dramatic stage play. Sylvia Breamer has been selected for the leading role and Harry Hoyt will direct.

April 28: "Cytherea," a Samuel Goldwyn-George Fitzmaurice production, now in work. In 1922 the novel, "Cytherea," by Joseph Hergesheimer, was one of the most discussed novels of the year. Lewis Stone, Alma Rubens and Constance Bennett will appear in the screen version.

May 5: "Those Who Dance," a Thomas H. Ince production from the story by George Kibbe Turner. Blanche Sweet, of "Anna Christie" fame, Bessie Love and Warner Baxter will appear in this picture.

May 12: "Sundown," First National's epic of the passing of the Old West now being filmed in Mexico, where Director Larry Trimble is filming the largest herds of cattle in America on America's largest ranch. Roy Stewart will play the leading masculine role.

May 19: "The White Moth," a new Maurice Tourneur production presented by M. C. Levee. It is a society drama in which Barbara La Marr will appear in the leading role.

May 26: "For Sale," a dramatic story which will be the second offering of Corinne Griffith Productions, Inc.

June 3: "The Ragged Messenger," W. B. Maxwell's society drama, which Edwin Carewe will produce.

June 10: "The Perfect Flapper," a magazine story, which will serve as Colleen Moore's newest picture. Like "Flaming Youth" it places Miss Moore in the type of role in which she excels.

June 17: "Flaming Wives," a forthcoming First National special, as yet uncast.

The First National 1924 Twenty has the advantage of offering everything in the way of screen entertainment from uproarious comedy to the most powerful drama. Its stars include Norma and Constance Talmadge, Colleen Moore, Barbara La Marr, Corinne Griffith, Sylvia Breamer, Richard Barthelmess, Ben Alexander and Milton Sills. Other players who will be prominently identified with the 1924 Twenty are Owen Moore, Bessie Love, Percy Marmont, Leatrice Joy, Anna Q. Nilsson, Claire Windsor, Louise Fazenda, May McAvoy, Rosemary Theby, Alma Rubens and Ben Lyon.

Carter Special Ready

"The Arizona Express," stage melodrama by Lincoln J. Carter, has been completed at the William Fox West Coast Studios. Tom Buckingham directed the production, which is one of the big Fox specials for this season and is scheduled for release next month. Pauline Starke and David Butler have the leading roles. Others are: Evelyn Brent, Anne Cornwall, Harold Goodwin, Francis MacDonald, Frank Beal and William Humphrey.

Carter's play was adapted to the screen by Fred Jackson and Robert N. Lee.

Scene from "The Man Who Would Not Die," the first of an Indian Frontier Series, in two reels. The series is released by Pathe.

"Marriage Circle" Premiere Is Launched by Will Rogers

WILL ROGERS, who showed himself a master of the humorous phrase in various functions as toastmaster while in the East, acted as master of ceremonies during the western opening of Ernst Lubitsch's latest production, "The Marriage Circle," at Grauman's Rialto Theatre, Los Angeles, on January 16.

The world premiere was a representative affair, with stars, directors, big producers and leading men of the film industry present. The audience was both sympathetic and responsive. Will Rogers introduced the members of the cast. Commenting on Marie Prevost, he said that after this picture she could throw away her one-piece suit, and did not have to play with Ben Turpin any longer. He praised the picture highly, saying, "It will be much more popular than 'The Ten Commandments'—some people don't know the ten commandments, but in this picture they know what is going on all the time."

"Roping in" some of the stars in the audience, he made Pola Negri get up, which she first modestly declined to do. "No, this is Ernst's night," she said. Finally she arose and, bending over to Lubitsch, who sat right behind her, pressed a large bouquet of lilies of the valley and orchids in his hand, pulled him from his seat, until they both stood in the glare of the spotlight. Then came Will Rogers' voice: "A great combination, Pola and Ernst, the two people who have made each other famous." This was followed by thunderous applause.

Some of the Los Angeles newspaper reviews follow:

Evening Express: "This amazingly modest director, who works so magically with human elements through the medium of the silver sheet, has every reason to be proud and happy over his accomplishment. * * * The impulses were true to elemental universal formulas. * * * The setting of the pictorial narration would disclose numerous delicious touches, mostly emitting a slyly satirical humor that caught the audience frequently in its sweep last evening. Likewise, the film is remarkable for its absence of titles, pantomime telling the story almost entirely."

Times: "Gay, glittering, frivolous, merry, clever, smart—but stop! I'll run out of adjectives. * * * Intimate, joyous and genial was the mood, and it was all brought by the cleverness, the skill, the charm of what promises to be one of the most successful productions of the fall and winter season. * * * I know of nothing more delicious than the way developments are planted in the plot. * * * It is all very natural, human and spontaneous. * * * Miss Prevost is veritably a reigning queen of the comedy as a result of this picture. She seems to have found a real high-road to fame at last."

Examiner: "Ernst Lubitsch gives us tangled matrimony with a laugh in every knot. * * * It eliminates the obvious, whether it be of symbol, gesture or glance. * * * The film radiates laughter. You make merry with and at the characters of the drama. * * * Suavity of gesture, innuendo of glance, the cynicism of a smile are touches of genius demonstrated in every foot of film. * * * The picture is a triumph for Lubitsch, both in its story and in the delicacy with which it has been transcribed to the screen."

A New Background

Edwin Carewe's First production, "A Son of the Sahara," which he is producing in the Algerian Sahara will show El-Kantara, the Sahara's gateway, on the screen for the first time. The Governor General of Algeria only granted permission for the company to film scenes there after considerable deliberation.

Crandall a Mason

Harry M. Crandall, head of the Crandall Theatre chain, Washington, D. C., last week got some inside information as to the treatment accorded those courageous souls who would join the Masonic order. In other words, Mr. Crandall has joined the Masons.

No Action Yet on Censor Repeal Bill

The past week brought forth no new angles to the motion picture censorship repeal situation in New York state. The bill introduced some time ago by Assemblyman Frederick L. Hackenburg still lies dormant in committee and thus far no movement has been instituted to report the same out or to call for a public hearing on the same. This does not signify, however, that there is no great interest in the measure. Up to the present time, the legislature has done little or nothing other than the introduction of bills. None has been reported out of committee nor have any hearings been scheduled. Activity on the repeal bill will probably come the latter part of February.

A. M. P. A. Hears Schenck

The production of motion pictures is such an individual business proposition that the man engaged in it should not only give it his money but should devote all of his time to its betterment. If he cannot devote his time as well as his money then the industry would be far better off if such an individual withdrew entirely. This is what Joseph M. Schenck, recently elected president of the newly organized association of western producers, told those attending the A. M. P. A. luncheon on Thursday, January 24.

New Vitagraph Title

"A Battle of Love and Roses" has been decided upon as the title for George Randolph Chester's novel which David Smith has just finished for Vitagraph. Patsy Ruth Miller and Dustin Farnum have the leading roles in a cast which includes Niles Welch, Margaret Landis, George Webb, William Norris, Edith Yorke and Violet Palmer.

Paramount Signs Crosland

Alan Crosland has been signed by the Famous Players-Lasky Corporation to a long-term contract under the terms of which he will direct a series of special productions for Paramount.

The first of the Crosland productions, according to the Paramount announcement, will be "Sinners in Heaven," novel by Clive Arden. This picture will be produced with an all-star cast at Paramount's Long Island studio. Present plans call for its starting early in March.

Scene from "The Merry Go Round," a big Universal production featuring Norman Kerry and Mary Philbin

Sixteen at Once

"Little Old New York," starring Marion Davies, which is sweeping the nation as a box-office attraction, continues its brilliant success in New York. The picturesque Cosmopolitan production, in which Miss Davies has scored a notable triumph, is showing this week in sixteen of the Marcus Loew theatres with the result that the amusement sections of the New York newspapers this week, particularly on Sunday, looked like special editions gotten out for Marion Davies in "Little Old New York."

The Loew theatres in which "Little Old New York" is showing this week for engagements varying from two to four days are: Lexington, American, Eighty-Third Street, Lincoln, Greeley Square, Orpheum, Victoria, Delancey, Avenue B., New York, Forty-Second Street, Circle, 116th Street, Seventh Ave. and Rio. Engagements in all the other Loew theatres will follow, seventeen weeks, or about 121 days of actual playing time, having been allotted "Little Old New York" by the Loew circuit of Greater New York.

Chas. Jones' Next

Charles Jones' next starring picture for William Fox, which is in course of production at the Fox West Coast Studios, has been given the final title of "The Vagabond Trail." William Wellman is directing. The story is by George Owen Baxter and the scenario is the work of Doty Hobart.

Marian Nixon, who played opposite Jones in "Cupid's Fireman," is his leading lady again in this production. The complete cast of principals includes Charles Coleman, Frank Nelson, George Reed, L. C. Shumway, Virginia Warwick, George Romaine and Harry Lonsdale.

Added to Cast

Raymond Hatton, Spottiswoode Aitken and Fred Butler have been added to the cast of Cecil B. DeMille's new picture, "Triumph," which has just gone into production. These three well-known character actors will appear with Leatrice Joy, Rod La Rocque, Victor Varconi, Charles Ogle, Theodore Kosloff, Robert Edeson, Anne Cornwall and Shannon Day, who have been previously mentioned. Hatton, it is said, is slated for one of those whimsical characters in which he gained distinction in earlier Cecil B. DeMille productions.

Warner Bros. Inaugurate "Washington Week" Tieup

WESLEY BARRY, the youthful Warner Brothers star, will address schools, lead parades and make personal appearances in scores of theatres throughout the country, in connection with the special "Washington Week" inaugurated by Warner Brothers. They will release "George Washington, Jr.," Barry's latest vehicle, during the week in which the birthday of "the father of our country" is celebrated.

The opportunity to make a good tie-up presented itself, when the picture was completed in time. Plans laid have developed wonderfully, and the fact that Barry is an idol among all school kids will insure full houses to the exhibitors booking it.

Already every available print has been booked, exhibitors realizing what a valuable drawing card this adaptation of the play of the same name by George M. Cohan would prove during the week that George Washington's birthday is commemorated. In every city, town and hamlet where "George Washington, Jr.," is played, a special drive will be made to interest everybody.

Arrangements have been made with various historical societies and schools, where Barry will deliver a talk during the ceremonial exercises. These exercises will be held on different days of the week, it being impossible for him to be everywhere on February 22. Exhibitors are arranging to have school children march in parade formation to the theatre, headed by Wesley himself.

During this week Barry will be the busiest person in all Christendom. An itinerary has been arranged to keep him "on the jump" every minute of the day. When he will not be addressing school audiences, leading parades and making personal appearances, he will be making train connections.

Preview comments on "George Washington, Jr.," are flattering. It is the first picture wherein Wesley blossoms out as a full-grown, long-trousered individual, and as the 17-year-old lad who runs away from home on the track of the head of a gang of conspirators, he provides fun and entertainment. His supporting cast is composed of Gertrude Olmstead, Leon Bary, Charles Conklin, Otis Harlan, William Courtright and Edward Phillips. The direction is by Mal St. Clair.

Picks Distinctive Site

Hurst Gets Option on 3 Manhattan Blocks for Gigantic Studio

William O. Hurst has taken an option on a plot of land three city blocks in area, situated one and one half blocks north of the Lincoln avenue station of the Corona subway in the Borough of Queens, New York City.

This plot is the one on which officials of Distinctive Pictures Corporation, together with Mr. Hurst, and a group of associates, plan to build the giant co-operative motion picture studio, original announcement of which was made at the end of December.

The studio will be a multiple unit affair, with nine stages and as many individual carpenter shops, all supplied by a central power and heating plant.

John Lynch Wrote It

Distinctive's "Blood and Gold," the shooting of scenes for which was completed in New York City last week, is an original story by John Lynch. Distinctive engaged Conrad Nagel, Alma Rubens and Wyndham Standing to play the principal parts. George Macquarrie, Bela Lugost, Antonio D'Algy, Mme. LaViolet, Eleonora Hughes, Betty Jewel, Aubrey Smith and Fred Burton are also casted.

For March 17 Release

With Richard Barthelmess' return to work at Inspiration's Fort Lee Studio, John S. Robertson's production of "The Enchanted Cottage" is receiving its finishing touches. The picture is scheduled for release by First National, March 17th.

SCENES FROM "THREE WEEKS" BY ELINOR GLYN, A GOLDWYN PICTURE

SCENES FROM "THE MARRIAGE CIRCLE," A WARNER BROTHERS' CLASSIC OF THE SCREEN

"Sundown" Company Under Martial Rule in Mexico

UNDER the direction of Larry Trimble, the First National "Sundown" company is now in Mexico, filming the cattle herd scenes. The location company is one of the largest in the history of picture production.

Accompanied by air-service, cavalry, motor transport, signal corps, medical detachment, commissary and a battery of cameras, the First National company crossed the border into a two million acre cattle principality. There scenes showing 5,000 head of cattle will be filmed.

Earl Hudson, supervisor of First National Productions and the author of the story, sent the expedition out under army discipline. David Thompson, production manager, is in command.

From Columbus, N. M., a motor transport fleet carried the company to headquarters; an adobe building at a strategic point on the ranch. From this buliding a company street of tents will run out into the desert. There are forty tents in the double line in addition to mess and hospital shelter.

Available for reconnoitering and courier service will be a fast scout plane with a pilot and observer while a blimp will be anchored over the scene of action as a camera base for aerial views of the mighty herd. Veterans of the Signal Corps are establishing wireless for sending and receiving at headquarters.

F. B. O.'s Sales Drive Honors Managing Director Thomson

THE Major Thomson Contract Expedition is the name of the new sales drive being conducted by the Film Booking Offices through its branch exchanges. The drive is being made in honor of Major Thomson, marking his recent appointment as Managing Director of F. B. O. The contest has opened with every branch manager and individual salesman striving hard for the substantial prizes being awarded.

Inasmuch as the drive is being made in honor of Major Thomson, it was considered appropriate to conduct it under military "rules and regulations." Major Thomson was twice seriously wounded in the World War, and three times mentioned in dispatches for meritorious service. He was decorated by the French President and by King George.

Multi-colored literature is being mailed the exhibitors and a daily bulletin similar to the "Stars and Stripes" of U. S. Army fame is published and sent to the men in the "field." All correspondence throughout the organization is in military style, kindred to the regulation army orders. Each employee has an army rank.

The war indemnities being offered the troops are very generous; $4,000 will go to the winning regiments while $1,000 in weekly awards will be given the leaders.

PLAY A WINNER!
"Gambling Wives"
THE REAL SURE-FIRE
BOX OFFICE TIP FOR 1924

"Love and Lies"

On advices from the Thos. H. Ince studio the Hodkinson Corporation announces that the second production in the James Kirkwood-Lila Lee series will be "Love and Lies." "Love and Lies" will follow "Love's Whirlpool" on the Hodkinson schedule of releases but no definite dates have as yet been set for either production.

Pelley a Busy Writer

Contributing Screen Plots to Many Companies

When a writer of screen plots turns out his photoplays with an eye toward the exploitation possibilities he is bound to benefit by the reaction, and that is the case of William Dudley Pelley, who is rapidly becoming the foremost contributor of photoplay plots for the silver screen. Because of the many exploitation possibilities contained in each Pelley plot, exhibitors are appreciating Pelley stories on their screens, and more producers are also seeking them for vehicles for their stars.

In the Pelley plot, "Torment," produced by Maurice Tourneur for First National, exhibitors are said to have a production that they can go the limit on, with smashing posters and every accessory which is so indispensable. The William Fox production, "Ladies to Board," starring Tom Mix, also presents endless advertising possibilities, with the many unusual twists in the story giving angles of the different sort to exploit. "Courtin' Calamity," a Universal picture starring Hoot Gibson, is a third Pelley plot which is being handled in a big way and which is called "sure-fire box-office insurance for the exhibitor."

Besides these three photoplays nearing release date, there are two other Pelley plots now going into production, with a number of others to follow shortly.

Badger Gets Big Staff

Director Making Every Effort to Insure Success of Metro Feature

Clarence Badger, who is directing "The Shooting of Dan McGrew," the Sawyer-Lubin production that Metro will release later in the season, has gathered a large staff to assist him in the production of this picture. It is being made at the Metro studios in Hollywood and in addition to his own staff Mr. Badger is receiving assistance from Metro's technical group.

Dan O'Brien is acting as assistant to Mr. Badger and Charles Hunt as assistant to Arthur Sawyer, under whose supervision "The Shooting of Dan McGrew" is being made. Barney Lubin is production manager, while Rudolph Berqueist, cameraman, is chief of this division, assisted by Reginald Lanning.

Billy Flecker has been engaged to work with Bert Ennis in making special publicity photographic material.

"Fool" Set Built

Fox Erects Vast Cathedral Set Featured in Pollock Play

A most elaborate set is that of the cathedral built for the screen version of Channing Pollock's stage play, "The Fool," which is in production at the William Fox New York Studios. A complete church interior with altar, murals, stained glass windows, high naves and transepts, organ and several hundred pews has been built to cover practically half of the huge studio building.

Edmund Lowe appeared before the camera last week for the first time in his role of Daniel Gilchrist, the inspiring character of the clergyman around whom the story of "The Fool" was written. Brenda Bond has been selected to portray "Dilly," the flapper, and Raymond Bloomer will play "Jerry," the young capitalist and mine owner. The other principals probably will be selected this week.

"The Fool," in book form, has gone into its third printing and is being used as a textbook in many dramatic schools and literary classes throughout the country. The play is now being introduced to the chief inland cities by seven road companies.

Author Praises Film

Vitagraph's "My Man" Pleases G. R. Chester

George Randolph Chester saw another of his novels transformed to the screen at the Vitagraph Studios last week when he was given a pre-release showing of "My Man," a picturization of "A Tale of Red Roses." Mr. Chester was so enthusiastic about the picture that he telegraphed a congratulatory message to David Smith, the producer, at once.

"Congratulations. You have made a picture of fine entertainment value," the telegram read. "Patsy Ruth Miller is splendid. She is the ideal Molly. Dustin Farnum was never better and the entire cast was selected with a keen eye and sympathy for the author's creations. It is certainly a great satisfaction to a writer who sells the motion picture rights to his stories to find that the director has followed with kindly faithfulness the book."

"My Man" will be shipped to Vitagraph exchanges this week.

Praise "Souvenir"

Great Hopes for Associated Exhibitors' Release

Executives of Associated Exhibitors had their first view this week of "Souvenir," which has been set for release March 9, and they now profess to be more than ever confident that this second of the Halperin Productions' attractions for Associated distribution is destined to prove a big winner. The first print of the film was brought to New York by Edward Halperin, a member of the producing company and of the production staff.

Agnes Ayres and Percy Marmount, the featured players, are said to do in their respective characterizations—a Russian girl and a street singer who rises to fame—work which lifts each to a new high level of artistry. In the supporting cast are Kathlyn Williams, George Siegmann, Robert McKim, Leon White, Otto Lederer, Rosa Rosenova, John George, Ynez Seabury, William Orlamond and Mary Alden.

"If Winter Comes" Establishes Great Run at Cleveland House

"IF WINTER COMES," the William Fox picturization of A. S. M. Hutchinson's novel, has just finished a four-week run at the Circle Theatre, Cleveland. This house is located five miles from the downtown theatrical district and never has held a picture longer than two weeks before, it is said.

The Fox special opened in Cleveland on a reserved seat scale, but after the first week the attraction was shown continuously in order to take care of the crowds drawn to the Circle. "If Winter Comes" drew capacity audiences against strong competition for the entire four weeks' stay, and Martin Printz, the manager of the Circle, said he felt that it could have been held over another week, but previous bookings prevented.

The Circle premiere was preceded by a three weeks' advertising campaign, which included street car cards, window displays and outdoor advertising, in addition to three times the usual amount of newspaper space. An elaborate prologue with a cabin built on the stage in front of a painted winter scene was used with special musical effects. A quartet was introduced in this scene and they sang the song, "If Winter Comes."

"If Winter Comes" was praised by Cleveland critics. The News-Leader: "For once it can be recorded with all truthfulness and sincerity, the screen receives a celluloid version of a book that is superior to the book itself." The Plain-Dealer: "You will find in 'If Winter Comes,' the Circle's picture, one of those singular instances wherein an acquaintanceship with the book makes for greater enjoyment of the film." The Cleveland Press: "It is a fine, sincere picture, which tells a real story. Those who made the picture had the good judgment to try to interpret the novel as Hutchinson wrote it."

Over 2000 Present at Big Annual Ball of the T. O. C. C.

THE fourth annual ball of the New York Theatre Owners Chamber of Commerce at the Astor Hotel on January 24 was even a more brilliant success than its predecessors. This affair has gained a natural momentum since its inception, but the latest ball eclipsed all forerunners starting from scratch.

Interest was added to the ball by the coronation of the King and the Queen of Screenland, as elected by the metropolitan public in a contest conducted by exhibitor members of the Theatre Owners Chamber of Commerce. Rudolph Valentino and Marion Davies were adjudged winners of the royal popularity contest and were duly crowned King and Queen when the ball was at its height.

Nils Grantland, publicity director of the Loew theatres, was master of ceremonies and was assisted in the coronation fastivities by the royal jesters, Eddie Cantor and Fannie Bryce.

Over 2,000 persons witnessed the affair. Charles O'Reilly, president of the Theatre Owners Chamber of Commerce, and William Brandt, chairman of the ball committee, had the satisfaction of realizing that not only did each individaul there have a royal good time, but that the contact established between the public and the many stars present had the effect of intensifying New York's devotion to the screen.

Silver loving cups, suitably inscribed, were presented to Miss Davies and Mr. Valentino by the Theatre Owners Chamber of Commerce.

The affair was the occasion for the turning out of many stars and business executives of the industry, and officials of the city. Mr. and Mrs. J. D. Williams gave a dinner party for Rudolph Valentino and entertained as their guests Helene Chadwick, Lois Wilson, Betty Compson and Richard Dix.

Warner Brothers gave a party for their star, Irene Rich.

Anita Loos, John Emerson, Justine Johnstone, Walter Wanger, Richard Barthelmess, Mary Hay, Seena Owen, Anita Stewart, Vera Gordon, Alma Rubens, Jack Holt, Pauline Garon, were among the luminaries who caught the public eye.

Practically the entire cast of the Ziegfeld Follies entertained, assisted by Paul Whiteman and his band. Motion pictures of the ball were shown at an "early" hour in the morning. The Theatre Owners Chamber of Commerce is to be congratulated on the splendid manner in which the whole affair was staged and executed. The organization overlooked nothing in intrenching the movies and the personalities of the movies more solidly than ever with the New York public.

A blazing drama of the white-hot days of peril on the Eastern Frontier

Leatherstocking
from the world-famous novels by
James Fenimore Cooper
Coming Soon
Pathéserial

The day it's released w
Daniel Carson Goodman's

WEEK
HUSB

with

ALMA

MONTAGU LOVE—PAUL PAN

ESPECIALLY produced by Daniel Carson Goodman for the finest FIRST-RUN theatres everywhere. The biggest Independent Classic of the present season. Watch 'em all scramble for this picture when it's released. ALMA RUBENS, MONTAGU LOVE, MAURICE COSTELLO and big cast put over a picture the public will flock to see.

When the husband's away—

EQUITY PICTURES

723 SEVENTH AVENUE

atch 'em all scramble for latest Box-Office Crash

END ANDS

RUBENS

ZER — MAURICE COSTELLO

SPECIAL oil paintings, special paper, accessories, everything done special for "WEEK END HUSBANDS." Here's a State Right production that will mop up. Don't wait! Don't delay! Write, wire or long distance call us for terms and open territory! It's going like hot cakes! And the first Independent to get it is going to get top money with it.

CORPORATION

NEW YORK CITY

—Some wives will play!

SCENES FROM F. B. O.'S SERIES OF "THE TELEPHONE GIRL"

"Blizzard" and Mix Feature Are Latest on Fox Market

"THE BLIZZARD," a William Fox special production, adapted from the novel by Dr. Selma Lagerlof; "Ladies to Board," a program feature starring Tom Mix, and a Fox Educational Entertainment, "The Midnight Sun," are announced for release by Fox Film Corporation, the week of February 3. "Be Yourself," an Al St. John comedy, and a new Imperial comedy, "The Cow Boys," will both be released on February 10.

"The Blizzard" is the screen version of the novel, "The Story of a Country House," by Dr. Lagerlof, winner of the Nobel prize for literature. The National Board of Review has selected this production among the forty best pictures of the year. Mary Johnson has the leading role. Einar Hansson portrays Gunnar Hede, the young artist who loses his mind in the terror of a stampede of reindeer during a terrific blizzard. The supporting cast includes many well known Swedish artists.

In "Ladies to Board," Tom Mix falls heir to a sanatorium for old ladies. This story, which is from the pen of William Dudley Pelley, recites the experience of a hard-boiled cowpuncher and his trials and troubles in attempting to run an old ladies' home. Jack Blystone, who directed Mix in "Soft Boiled," which first presented Mix in a comedy role, also directed this picture.

Gertrude Olmsted, who was recently seen in "Cameo Kirby," is the new leading lady for Mix. The other principals are Phil McCullough, Pee Wee Holmes, Dolores Rousse and Gertrude Claire.

They have thrilled every child: they are loved by every boy: read and re-read by every adult

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

Without a Pre-view

"Woman of Paris" Sets Precedent in London

An established precedent in the showing of American film productions in England has been upset by the booking of Charles Chaplin's "A Woman of Paris" without the usual formality of a public pre-view. The directors of the New Tivoli Theatre, London, booked the famous Chaplin drama for a four weeks' engagement, opening February 25, after viewing the picture at a private screening, paying the highest price yet paid for an American photoplay in England, it is claimed.

The New Tivoli is on London's main thoroughfare, The Strand, and is probably the newest and most fashionable of the London picture houses. It is built on the site of the historic old Tivoli Music Hall—the theatre, by the way, in which Charlie Chaplin made his last appearance in England as a vaudeville artist.

Head Trade Boards

The simultaneous election of F. L. McNamee, manager of the Washington, D. C., branch of the Film Booking Offices, and Harry Hart, exchange manager at Milwaukee, as the new presidents of their respective Film Boards of Trade, pays a stirring tribute to the popularity and leadership of the F. B. O. exchange managers throughout the country.

In addition to Hart at Milwaukee and McNamee at Washington, Paul Tessier, New Orleans, and S. J. Goldman, San Francisco, are other F. B. O. exchange managers, who head the Film Boards in their territories.

Gorman Joins Chadwick

Prominent Independent Will Make 4 Specials for Chadwick

Chadwick Pictures Corporation contracted with John Gorman, head of John Gorman Productions, Inc., to make four specials. This is the second important contract consummated by Chadwick Pictures Corporation within a fortnight. Two weeks ago Anna Q. Nilsson was signed. She will appear in the Hunt Stromberg production, "The Fire Patrol." This picture, the first release of a series of six productions, will be available next month.

John Gorman will produce for Chadwick in eastern and coast studios. In all probability, the first picture will be made in an eastern studio. All the Gorman productions for Chadwick will be all-star cast specials. These will include such stars as Madge Bellamy, Anna Q. Nilsson, May McAvoy and Milton Sills.

All arrangements were concluded this week by I. E. Chadwick and Gorman, who came to New York from the coast. Gorman brought the negative of his latest production, "Eyes of Hollywood," featuring 30 stars.

"Daddies" Well Directed

Los Angeles Critic Lauds Warner Special for February Release

"One of the most charming and amusing screen comedies I have ever seen," is the way Hallett Abend, Los Angeles Times critic, characterizes "Daddies," the Warner Brothers production, adapted from the John L. Hobble play and David Belasco stage success. Abend viewed "Daddies" in the Warner west coast projection room.

"William A. Seiter deserves credit in large measure for the whimsical manner in which he has handled the comedy scenes. 'Daddies' is the best work he has turned out. The photography of John Stumar is exactly what Mr. Seiter needed to bring out the best of his directorial efforts.

In the cast of this picture are: Mae Marsh, Harry Myers, Claude Gillingwater, Willard Louis, Claire Adams, Craufurd Kent, Boyce Coombe, Georgia Woodthorpe, Otto Hoffman, Milly Davenport, Muriel Frances Dana, Priscilla Dean Moran, De Briac Twins and King Evers. The release has been set for February.

Making Progress

David Smith is advancing rapidly with his production of "Borrowed Husbands," the Vitagraph picturization of Mildred K. Barbour's novel. Florence Vidor and Robert Fordon were in the first scenes taken.

Chaplin at Work

For the first time in more than a year Charles Chaplin dons the familiar derby hat, slips into the oversize shoes, folds about himself the baggy breeches and, with his trick coat and cane, the little mustache—becomes Charlie Chaplin again.

With his story selected and mostly whipped into shape for the beginning of actual shooting, Chaplin is just about all set to begin production work on his first comedy feature film for United Artists Corporation release.

The building of sets, the first actual signs of production, are in evidence at the Chaplin studio. Filming of the story, which will be based on the days of the "Forty Niners" and the gold rush to California and the Klondike fields, is set to begin any day, so exhibitors and public have much to look forward to.

Mack Swain has been engaged for one of the principal supporting roles, although Chaplin has not yet announced his selection of a leading woman, nor has he settled upon a definite title under which this film will go to the public.

Four Ince Productions in Work for First National Release

FOUR Thomas H. Ince productions are now in work at the Ince studios at Culver City, Calif., for release through Associated First National Pictures, Inc., during the present year.

The first of these is a comedy, "Galloping Fish," an adaptation of Frank R. Adams' story, "Friend Wife," with Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Ricksen in the leading roles. It is now in the cutting room at the Ince studios. The picture, which was directed by Del Andrews under personal supervision of Mr. Ince, features a trained seal.

John Griffith Wray, who directed "Anna Christie," is just completing a new drama temporarily titled "Against the Rules." Against the setting of a forgotten island of the South Seas, this love story of a young missionary and a white woman, an unhappy bride who is washed up on the island after she has tried to commit suicide from the deck of her husband's yacht, has been told. Leatrice Joy, Percy Marmont and Adolph Menjou have the leading roles of the production.

Another Ince company under direction of Lambert Hillyer is filming "Those Who Dance," billed as the "surprise picture" of the year. Beyond the fact that it is based on George Kibbe Turner's story of the same name, Mr. Ince has not revealed the theme of the drama. A novel twist, it is said, has been added to the plot by combining the original story with one of the most discussed of modern day questions. Blanche Sweet, Bessie Love, Warner Baxter, Robert Agnew, Lucille Ricksen and Lydia Knott are included in the all-star cast.

The feature of Mr. Ince's production schedule for the new year will be a mammoth "western" for which spectacular action scenes already have been filmed. The story is an adaptation of Courtney Ryley Cooper's historical novel, "The Last Frontier."

Metro's Third Progressing

Mae Murray's newest and third picture for Metro's current season, "Mademoiselle Midnight," is well into production, all of the principal players having been selected and the sets for the opening scenes erected. Robert Z. Leonard, under whose direction "Mademoiselle Midnight" is being filmed, has already completed the opening sequences and has taken his company to location grounds in California for exterior scenes.

Mr. Leonard expects to complete "Mademoiselle Midnight" in about two and a half months. The supporting cast: Monte Blue, Robert McKim, Robert Edeson, Otis Harlan, Johnny Arthur, Nick de Ruiz, Evelyn Selbie, John Sainpolis, J. Farrel MacDonald, Earl Schenck, Paul Weigal and Clarissa Selwynne.

"Mademoiselle Midnight" was written by Leon Roberts. It is a Robert Z. Leonard presentation through Metro and is sponsored by Tiffany Productions.

Sales Changes

The following changes in the sales organization of Famous Players-Lasky Corporation are announced, effective immediately:

C. E. Peppiatt, formerly branch manager at the Charlotte exchange, has been appointed branch manager at Memphis, succeeding M. W. Davis, resigned.

Hugh Owens, formerly salesman at New Orleans, has been appointed branch manager at Charlotte, succeeding Mr. Peppiatt.

M. W. Kempner, formerly branch manager at Albany, has been appointed branch manager at Buffalo, succeeding R. J. McManus, resigned.

J. H. MacIntyre, formerly manager of the Maine exchange, has been transferred at Albany, succeeding Mr. Kempner.

William Erbb, formerly salesman at the Maine exchange, has been promoted to branch manager, succeeding Mr. MacIntyre.

Box-office Reports Elect Four First National Stars

DURING his stay at the West Coast studios of First National, Richard A. Rowland, production manager, will pass upon plans for the coming activities of the four new stars, Colleen Moore, Corinne Griffith, Barbara La Marr and Ben Alexander. The production program outlined by Mr. Rowland and Earl J. Hudson bids fair to place this quartet of players at the top of the list of box-office attractions.

The selection of the four First National stars was in accord with this company's policy of picking only those who have risen in popular favor by reason of exceptional ability. During past months, weekly reports on the drawing power of players in different localities, received from big exhibitors, have shown such a strong demand for Miss Griffith, Miss Moore, Miss La Marr and Ben Alexander that they advanced naturally into the star class.

Checking over the reports from exhibitors, it appears that Colleen Moore and Corinne Griffith have grown more rapidly in popular favor than any other two First National actresses. Both of these players had been progressing steadily, but it remained for the success scored in "Flaming Youth" and "Black Oxen" to place them in the first flight of box-office stars.

It is proposed to follow these productions with others equally strong. In "Lilies of the Field" Miss Griffith has a role suited to her personality. This picture has been reviewed on the West Coast and pronounced even better than "Black Oxen." Following a brief visit to New York, Miss Griffith will return to the studios to start work on a production with the interesting title of "For Sale."

First National has cast Colleen Moore in a production entitled, "The Perfect Flapper," scheduled for spring release. It is expected that for a time, at least, she will continue in pictures of a similar nature.

Reports show that "The Eternal City" is contributing substantially to Barbara La Marr's fame as one of the most beautiful and alluring actresses on the screen. In "The White Moth," a Maurice Tourneur production, she has a society drama rich in emotional possibilities.

Scene from "Just a Minute," starring Charles Chase, a one reel comedy produced by Hal Roach for release by Pathe

Burr's Big Sale

C. C. Burr recently sold franchise rights on the Burr special productions, "Three O'clock in the Morning" and "Restless Wives" to W. K. Jenkins, President of the Enterprise Distributing Corporation for the entire Southern States and Oklahoma, Texas, Arkansas, Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

First Starring Play Is Named for Leatice Joy

LEATRICE JOY will be formally introduced to the public as a Paramount star in an adaptation of "Worldly Goods," by Sophie Kerr, which is now running serially in the Ladies' Home Journal. This announcement was made this week at Hollywood by Jesse L. Lasky, who stated that the picture would be directed by Joseph Henabery and would be started at the West Coast studio as soon as Miss Joy finishes her work in Cecil B. DeMille's current production, "Triumph," in which she heads the list of featured players.

"Worldly Goods" was selected for Miss Joy's initial starring picture only after the most careful consideration of a score or more of stories in an effort to find an ideal role in which the talent and beauty of the popular young actress could be revealed to the best advantage. It is a domestic drama in which lack of money serves as the test of character for both the young bride and her husband. Unlike the usual story involving such a situation, it is the women who wavers and finally triumphs in the supreme test.

The promotion of Miss Joy to stardom by Paramount partakes of the nature of a formal recognition and confirmation of the verdict rendered in her case some time ago by the public. From the time of her appearance in the leading feminine role in Cecil B. DeMille's "Manslaughter," she has been regarded as a star by the picture-going public everywhere.

Makes Debut in Boston

The pictured adaptation of "The Yankee Consul," with Douglas MacLean as the star, appears to be scoring as great a success in Boston as did the original musical comedy, which made its debut in the Massachusetts capital just twenty years ago. It was in celebration of the anniversary that the picture started its world premiere—a pre-release—at the Fenway Theatre, last week.

Having broken the Fenway's Saturday night attendance record at the opening showing, and packed the house to capacity at each Sunday performance, the attraction has continued to draw big crowds daily ever since, according to reports received by Associated Exhibitors in New York and the testimony of the Boston newspapers.

Off to West Indies

Tom Terriss Filming "Bandolero" for Goldwyn

Tom Terriss, with whom Goldwyn Pictures Corporation arranged to direct the picturization of Paul Gwynne's novel of Spain, "The Bandolero," has left New York with the principal members of his cast to begin photography in Cuba and the Bahamas. Pedro de Cordoba, famous on both stage and screen as an interpreter of Latin types, has been engaged for the leading role. Other leading members of the cast are Renee Adoree, Arthur Edmund Carew, the Svengali of the film version of "Trilby," and Gustave von Seyffertitz, who was the Professor Moriarity in John Barrymore's "Sherlock Holmes" and has recently been appearing in Cosmopolitan productions.

Paul Gwynne is an English novelist who has specialized in the writing of Spanish stories. He knows Spain, its people and their customs almost as well as a native and has managed to get the color, the fierce passions and hot love of that nation into his stories. "The Bandolero" is considered one of the best of his novels and Goldwyn believes that it will make first-rate screen material.

Buy "Aren't We All?"

To Be a Paramount Release—Other Acquisitions

One of the most important acquisitions of dramatic property to be announced this year was made public by Jesse L. Lasky's office this week when it was declared that "Aren't We All?" Frederick Lonsdale's comedy which has been running nearly a year at the Gaiety Theatre, New York, has been purchased by Famous Players-Lasky Corporation and will be put into production for release next fall. At the same time announcement was made of the purchase of two popular works of current fiction, "The Coast of Folly," by Coningsby Dawson, and "Roles," by Elizabeth Alexander.

With Cyril Maude as the star, "Aren't We All?" has been one of the big comedy hits in recent years on the New York stage, and was much sought after by motion picture producers. As written for the stage, the play was an ideal vehicle for Mr. Maude, but in its motion picture version it is likely that the role of the young wife will be given chief prominence and that it will be a vehicle for one of Paramount's feminine stars.

Lubitsch Second in N. Y.

Ernst Lubitsch's second American production, "The Marriage Circle," which will have its Broadway premiere at the Mark Strand Theatre, on February 3, is the first modern screen play of his ever shown in this country. The Strand is putting on an unusually large advertising campaign.

In Larger Quarters

On February 1, the New York branch of the Hodkinson Corporation moved into its new quarters at 729 Seventh avenue where there is almost twice the space formerly occupied at the Forty-sixth street address. Manager Dillon says that the move was necessitated by the increase in current business and to accommodate the new product coming with the expansion of the company's activities.

THREE BIG CHRISTIE COMEDIES

Dorothy Devore in "Stay Single"; Neal Burns and Babe London in "Call the Wagon" and Jimmie Adams and Christie Cast in "Aggravating Papa"

Vitagraph Gratified

Bookings for first runs of "Let Not Man Put Asunder," the J. Stuart Blackton special, with Pauline Frederick and Lou Tellegen in leading roles, are gratifying, Vitagraph executive offices report.

Kirkwood Feature Ready

"Discontented Husbands," the newest C. B. C.-Columbia production, featuring James Kirkwood, is ready for franchise holders, it is announced this week. First prints of the picture have been received at the New York offices of C. B. C.

"Innocence" Sold

"Innocence," the C. B. C. Film Sales Corporation special production featuring Anna Q. Nilsson, was sold this week for the New England territory to Certified Screen Attractions of Boston.

Buys Post Story

Metro has purchased Edwin Lefevre's famous story, "Face to Face," as a starring vehicle for Viola Dana for the 1924-25 season. The story was bought late last week by W. E. Atkinson, general manager of Metro, and Col. J. E. Brady, who is in charge of Metro's eastern scenario department. "Face to Face" appeared recently in The Saturday Evening Post.

Lowell Inc. Will Handle Own Distribution of "Floodgates"

THE Lowell Productions, Inc., through their president, John Lowell Russell, announce that they have determined to distribute their latest production, "Floodgates," on the Independent market.

Mr. Russell states: "After considering many offers from both national distributors and Independent releasing companies, my company, at a meeting of the Board of Directors, decided to market its latest picture direct to the Independent Exchanges through our own organization, for the reason that we, after a careful study, and having had experience with both mediums, believe that by this method we will be able to best serve the exchanges, and through them, the exhibitors. We can, by dealing direct with the Independent Exchanges, more closely co-operate with the exchanges and render them a greater service than we can through any outside organization.

"This must not be considered as a reflection on any of the distributing firms. They must give their time and attention to many, whereas we have only one picture, and our entire interest is centered in that one. In this way, too, we can supply our product to the Independent at a far lower price than it could be sold for if it had to pass through the hands of a middleman.

"We will back up our pictures with an elaborate advertising and exploitation campaign, and render every possible aid to the exchangemen."

New Congressional Bill May Correct Copyright Situation

PUBLISHERS of copyrighted music are to be prohibited from exacting a tribute from theatres and other users of music under the provisions of a bill introduced in the House of Representatives on January 26 by Representative Walter H. Newton (Rep.) of Minnesota. In explanation of his measure, Representative Newton has issued the following **statement:**

"The situation today with reference to the copyright law can be illustrated by the following: A composer publishes a piece of music. It is placed no sale all over the country, where it can be purchased by anyone and everyone. The moving picture theatre owner buys it and has his musician or musicians play it as an incident to the picture that he is putting on. Now, unless that theatre owner has first obtained permission from the publisher, by the payment of a royalty to publicly play the music which he has paid his good money for, he is liable in damages to the publisher for $100 for the first performance and $50 each for every subsequent infringement. It may very well by that the playing by the theatre has helped popularize the music and thereby increased the sales to the public generally. Nevertheless, the theatre owner is liable to respond in damages that I have mentioned.

"It would seem to me that this is a strange construction of the law and should be corrected by proper legislation. However, there is still another reason for this amendment. Inquiry on my part has developed that there are repeated instances where certain publishers, through secret representatives posing as patrons, have induced theatre managers to play certain copyrighted music. The manager grants the request of this supposed patron, and if only one bar of the music is played, he that minute is liable in damages. Shortly thereafter he finds himself waited upon by the local representative of the publisher, armed with the proof and demanding a settlement. The publishers should be protected, but no such thought was ever in the mind of Congress, in my judgment, when the law was passed. It was never intended to cover mere incidental playing, such as in a movie house, and certainly was never designed to promote the levying of a tribute of this kind through these conspiratory methods.

"I shall request very early hearings by the Committee on Patents, to whom the measure has been referred."

A similar bill was introduced in the House on June 21, 1921, by Chairman Lampert, of the Committee on Patents. Nothing was done with the measure at that time, but Representative Newton proposes to go right ahead and push the bill to conclusion at the present session of Congress.

Jack Hoxie Is Kept

"Ridgeway of Montana," from the pen of William McLeod Raine, will be the next starring vehicle for Jack Hoxie. Universal has purchased the story and it is being prepared in continuity by E. Richard Schayer.

MARY PICKFORD

As she appears in her latest United Artists release, "Dorothy Vernon of Haddon Hall"

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Has Brilliant Opening

Premiere of "Eternal City" Attended by Stars and Officials

One of the most spectacular openings Los Angeles has ever witnessed and certainly the most unusual of the present year took place on last Monday at Grauman's Million Dollar Theatre upon the initial presentation of "The Eternal City." This Samuel Goldwyn-George Fitzmaurice production, released by First National, either because of the presence of five stars in the cast or the unusual interest attached to the picture, which was filmed by Fitzmaurice in Rome, drew a crowd of screen stars and picture folk which represented every branch and every company in the industry. The attendance of the stars brought huge crowds of fans and police reserves were called an hour before the opening. Sun Light arcs illuminated the street and lobby of the theatre.

Mary and Doug were among the first to appear to be followed shortly by Constance Talmadge, Mary Miles Minter, Buster Collier, William S. Hart, Conrad Nagel, Boyle Workman, the acting mayor Los Angeles; Francis X. Bushman and Beverly Bayne, Creighton Hale, Eugene O'Brien, Syd Chaplin, Gloria Swanson, Ernest Torrence, Noah Beery, Mary Philbin, Dorothy Mackail, Pat O'Malley, Conway Tearle, Alec Francis, Julane Johnson, William Desmond, Carmel Myers, Roy Stewart, George Seigman, Norman Kerry, Jack Mulhall, Aileen Pringle, Abraham Lehr, M. C. Levee, Estelle Taylor, Al Kaufman, Maude George, Arthur Sawyer, Blanche Sweet, Bessie Love, Marshall Neilan, Sam Wood, Nita Naldi, Carl Miller and a host of others.

Fitzmaurice, who had just rushed to Los Angeles from New York, to recommence work on his forthcoming production of "Cytherea," was present with Barbara La Marr to receive the plaudits of the crowd on their excellent work.

Starts "Listen Lester"

The rush of activity at the F. B. O. lot was increased this week when the production of "Listen Lester" began under the direction of William Seiter. Sacramento Pictures Corporation is the producer. George O'Hara has an important role and others in the cast are. Alec Francis, Louise Fazenda, Eva Novak, Harry Myers, Dot Farley, Eugenie Gilbert, Lee Moran and Violet La Plante.

Rothacker Back

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Co., was back in Chicago February 1 after several weeks on the Coast.

Laemmle Month Celebration Gets Big Exhibitor Aid

FEBRUARY 1 marked the beginning of Laemmle month in all Universal exchanges. The celebration is in honor of Carl Laemmle's fortieth anniversary of his arrival in the United States.

The various exchanges are conducting a sales drive and competition. Al Lichtman, general manager of exchanges, says that the distributing offices will set new records during Laemmle Month. He bases his prediction on two things—the willingness of the sales force to put Laemmle Month over the top for Carl Laemmle, and the unusually good product Universal is offering for the mid-winter.

Exhibitors far and wide are lending great impetus to the Laemmle Month celebration, both by letters and wires of congratulation and felicitation to Laemmle over his forty years as an American, and by giving Universal a break in bookings during February. Many exhibitors are going to the extent of showing at least one Universal picture every day during Laemmle Month.

The officials of leading exhibitor organizations also are taking notice of Laemmle Month and are praising Laemmle for his clean cut business methods and fights for better film conditions. Instances of this feeling on the part of exhibitors are to be seen in the following excerpts:

"The object of the celebration is one that deserves to engage the attention of the entire industry," wrote H. J. Shad of Philadelphia, president of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware. "The present growth of the producing and exhibiting of motion pictures owes much to your foresight, your energy and your staunch support of square shooting business practices. You had faith when others faltered. You fought monopoly when others sold their birthright. You have ever been first in every movement designed to promote the business interests of the industry."

Ralph Talbot, president of the Oklahoma Theatre Owners and Managers Association, wrote to Laemmle as follows:

"How well do I remember your entrance into the producing business and your valiant fight with General Flimco. On behalf of the host of friends you and the Universal Film Company have made in Oklahoma, I send greetings. May the future years bring you a complete fulfillment of all your hope and aspirations."

Walter P. Wilson, president of the Motion Picture Association of Manitoba, sent the following wire to Laemmle:

"Permit me on behalf of the Motion Picture Association of Manitoba to offer you my sincere and hearty congratulations on the celebration of the fortieth anniversary of your arrival in the United States. Big trees from little acorns grow and the really marvelous growth of Universal is proof of the all-around squareness and fairness practiced by you in all your dealings with exhibitors. May you live long to enjoy your hard earned and deserving success."

In Schulberg Cast

Barbara Tennant and Evelyn Selbie, both famous character actresses, are the latest additions to the cast of Gasnier's Preferred Picture, "Poisoned Paradise," adapted from Robert W. Service's novel of Monte Carlo and now being filmed under B. P. Schulberg's supervision. Other screen favorites in this production include Kenneth Harlan, Clara Bow, Raymond Griffith, Carmel Myers, Josef Swickard, Victor Varconi, Andre de Beranger, Sam Allen, Frankie Lee, Peaches Jackson, Fred Stanton and Betty Brown.

PARAMOUNT CLAIMS ANOTHER "MIRACLE MAN" IN THE JOSEPH HENABERY PRODUCTION, "THE STRANGER," WITH BETTY COMPSON, RICHARD DIX, LEWIS STONE AND TULLY MARSHALL

LILLIAN GISH IN "THE WHITE SISTER," AN INSPIRATION PICTURE DISTRBUTED BY METRO

Noted European Actors in Rex Ingram's "The Arab"

REX INGRAM has drawn on ten different nationalities for the company with which he is now filming "The Arab," his next production for Metro—around Tunis and other parts of North Africa with the co-operation of the French Government and Arab chiefs. Edgar Selwyn's play, from which "The Arab" was adapted for Mr. Ingram, is based on the picturesque life of that part of the world and has an exactitude of parts that could not have been cast in this country and still maintain the illusion of reality. With the exception of Ramon Novarro and Alice Terry, who play the principal roles, the entire cast is composed of prominent players of various nationalities. And even at that Novarro is Mexican.

There is Maxudian, a celebrated French actor who is known in this country because he was Sarah Bernhardt's leading man during one of her tours here. Maxudian is also famous on the screen in France and latterly has been appearing at the famous Grand Guignol Theatre in Paris. His engagement with Mr. Ingram prevented his appearance in New York with this famous troupe during their engagement in America several months back.

There is Adelqui Millar, a Chilean actor who is well known on European screens. He has played opposite many of Europe's greatest film stars and it is nothing for Millar to make jumps from Paris to Rome to Vienna, to Berlin and, before the war, to Moscow to appear in big productions. His is one of the biggest reputations on the Continent.

A third player is Alexandresco, a Roumanian actress who has been appearing on the French stage and screen in revues, operettas and in straight dramatic roles. She is versatile and beautiful. Justa Uribe, a fourth in this bright constellation, is a Mexican dancer who left the Theatre Mayol in Paris on a leave of absence only after Ingram had made urgent pleas to the management. She plays a very important part. Gerald Robertshaw, an English actor who is very popular on the stage of England, is another whom Ingram drafted during his brief stay in London en route to Paris and Algeria. Then there are Paul Francesci and Count Jean de Limur, both well known actors in France, and Guiseppe di Campo, a young Italian "discovery" of Mr. Ingram's.

A thrill classic in a classic of thrills

Leatherstocking

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Coming Soon

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Luncheon Date Set

The semi-monthly luncheon of the Independent Motion Picture Producers and Distributors Association is scheduled for Thursday, February 7, at the Hotel Astor, New York City. Dr. A. H. Giannini, president of the Commercial Trust Company, and William A. Johnston, editor of the Motion Picture News, will be the guests and will speak.

Starts New Play

Marion Davies, star of Cosmopolitan productions, has begun work on "Janice Meredith," her next big super feature following "Yolanda," the Charles Major story which will soon be presented on Broadway.

E. Mason Hopper has been engaged to direct the picture.

Open Title Department

Division at Rothacker Plant Equipped With All Modern Devices

Some months ago Watterson R. Rothacker asked the technical staff of the Chicago laboratory to get busy on a new title department. He told them to take plenty of time planning and inventing so that when the new department was finished it would be years ahead of any other. The technicians took plenty of time and now that the new department is finished they defy the world to show them another as up-to-date.

All equipment was made to order from blueprints. A title shot in this department can't help being steady on the screen. University scientists were called in to make vibration tests with their delicate instruments. These tests showed that vibration has been eliminated just 312 per cent more than is necessary to insure screen steadiness.

New devices for panoramas and rolling titles are features of the new department. Also there is an improvement in the method of correcting odd frame lines sometimes found in the stuff sent in by cameramen of not very extensive experience.

The new department is closed off from the rest of the laboratory by a steel partition.

Camera Work Ended

"Poisoned Paradise" Will Be February Release of Preferred

Camera work was completed this week on B. P. Schulberg's newest Preferred Picture, "Poisoned Paradise," which has been under production for several months. The picture is now in the cutting room and will be ready for release in February.

Mr. Schulberg, who arrived in New York last week to confer with his partner, J. G. Bachmann, treasurer of Preferred Pictures Corporation, is highly enthusiastic about "Poisoned Paradise" as he says it represents a distinct departure from the usual film plot. The story is taken from Robert W. Service's novel of Monte Carlo, in which a new kind of romance is interwoven with an expose of the gambling methods of the famous Casino.

The production has been directed by Gasnier and is said to be made on a larger scale than any picture which that director has undertaken to date. In its cast are Kenneth Harlan, Clara Bow, Raymond Griffith, Carmel Myers, Josef Swickard, Victor Varconi, Barbara Tennant, Frankie Lee, Peaches Jackson and Evelyn Selbie.

Sheehan to Europe

Fox Vice-President to Look Into Company's Distribution and Production Abroad

Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, sailed Saturday on the Aquitania for an extended trip abroad. For some weeks he will remain in England, where the Fox company maintains a large subsidiary organization with headquarters in London and branches in all the principal cities of the British Isles.

Later, Mr. Sheehan will travel extensively on the Continent, covering the capitals of Europe and the important industrial centers. Fox films are now distributed to all European countries through Fox corporations in Eurpoe which maintain their headquarters in the large cities and have branches and individual establishments at subsidiary points.

Mr. Sheehan will devote himself to affairs of the company, looking into matters of both distribution and production, the gathering of new material for plays, signing of new actors and the extension of Fox interests generally.

"Lullaby" in New York

F. B. O.'s Chester Bennett Production Well Received Here

Chester Bennett's "The Lullaby," starring Jane Novak and being released by F. B. O., opened in New York on Sunday, January 20, at the Cameo Theatre, to capacity business. An added feature was a special orchestration of "Love's Lullaby," the song written by Victor Scheftzinger, director-musician.

New York newspaper critics said: American "'The Lullaby' is well done." Evening World: "Mother-love has been so fearfully maltreated and kicked around in so many movies that it is a wonder any producer had nerve enough to give it another try, but Chester Bennett did, and with good results."

Morning Telegraph: "Good motion picture entertainment. It abounds in 'human interest' and tells a story which is highly dramatic." Telegram: "Perhaps no better portrayal of real, untiring mother love has ever been given on the screen hereabouts than was presented in 'The Lullaby.'" Daily News: "'The Lullaby' wrings from you the shamed and unwilling tear. It plays remorselessly on your heart strings."

Graham Details Benefits of New British Booking Policy

THE standardization of the British releasing schedule within a period of from three to six months from trade show to release date has been the most striking recent development in the British motion picture industry, in the opinion of John Cecil Graham, managing director of the Famous Players Film Company, Ltd., of London, who arrived in New York on January 20 with Mrs. Graham, for his annual conference with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation. After a discussion of matters relating to the distribution of Paramount pictures for the year 1924, Mr. and Mrs. Graham sailed for London on the Aquitania on January 26.

"The English exhibitor has definitely passed through the period of excessive booking which existed for several years after the close of the war," said Mr. Graham. "As a result he is booking his product on a true basis of his capacity to absorb the pictures and give them a proper presentation. This is a sane state of affairs which will benefit all of the 3,800 theatres, permitting them to live on a stable, prosperous basis for the first time.

"The British producers have been cooperating to bring about this end by producing fewer and better pictures just as you have been doing in the United States. Recent English productions have been of a much higher quality and are of a great benefit to the entire industry. The British Film League has been doing a great work to encourage the production of better British pictures and the year 1924 should witness the enjoyment of still greater benefits from its laudable work.

"The announcement that Paramount will continue the production of the highest grade pictures is of great interest to the British exhibitor. Paramount is devoting more time and attention to the production of pictures having an international appeal, a fact which will be hailed with particular interest not only in England but in every other country as well.

"Theatre business has been very good throughout the British Isles and should be much better this year. We are releasing some of the greatest Paramount pictures ever produced and the reaction has been highly favorable on the industry as a whole. British exhibitors have been keenly alive to the results accomplished by Mr. Zukor in his campaign for better pictures, and I know they will receive with the greatest appreciation the announcement that Paramount is about to launch the greatest quality production program in its history."

Enjoying Big Runs

Goldwyn's Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," opened at the Blue Mouse Theatre in Seattle on January 19 and drew immense audiences. The newspaper reviews were enthusiastic. The picture opened at the Blue Mouse in Portland, Ore., the same day and drew capacity houses.

It opened at the Royal Theatre in Kansas City on Jan. 27 and won a big success, according to telegraphic advices received at Goldwyn headquarters. During the current week this production is receiving simultaneous showings in sixteen of the most important first run cities in the country.

To Support Valentino

Lowell Sherman, Oswald Yorke, Paulette Du Val and John Davidson are the latest additions announced by Paramount for the all-star supporting cast to be seen with Rudolph Valentino in his forthcoming Paramount picture, "Monsieur Beaucaire." The picture will be started next week at the Long Island studio under the direction of Sidney Olcott.

These players, in addition to Bebe Daniels, Lois Wilson and Helene Chadwick, make up the principals of the cast with a few exceptions.

SCENES FROM "LOVE'S WHIRLPOOL," A REGAL PICTURE DISTRIBUTED BY W. W. HODKINSON CORPORATION. JAMES KIRKWOOD, LILA LEE AND MADGE BELLAMY ARE FEATURED.

Notable Bookings Closed by Goldwyn-Cosmopolitan

GOLDWYN COSMOPOLITAN has closed with the Nathan Gordon circuit of Boston for the showing of all its available seventh year releases for the Gordon theatres in Chelsea, Cambridge, Wakefield and Middleboro, Mass., and for the Strand, Codman Square and Fields' Corner theatres in the Dorchester district of Boston.

"Reno" and "Wild Oranges" have been sold to the Wells for Richmond and Norfolk, Va. "Wild Oranges" has been sold to the West Coast circuit. All available seventh year releases have been sold to the Poli interests for Worcester, Mass.

District Manager Banford and Resident Manager Lynch of Omaha have closed with the Hostettler circuit for the entire sixth and seventh year releases for his circuit of theatres embracing Lincoln, Grand Island, Kearney, Fairbury and Norfolk, Neb., and Oskaloosa, Marshalltown and Sioux City, Ia.

The Saenger Amusement company has booked "Red Lights" 100 per cent. on its circuit.

A deal has been closed with the Ohio theatre in Indianapolis for first runs for "Name the Man!" "Reno," "Wild Oranges" and "Through the Dark." "Little Old New York" and "Reno" have been booked by Rowland & Clark for their suburban houses in Pittsburgh. They have also booked "Name the Man!" and "Reno" for their theatres in East Liberty and Erie.

A deal has been closed with Robbins of Utica, N. Y., whereby "Reno," "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!" will be shown in that city. A contract has been signed with the Rembusch circuit of Indianapolis for all available sixth and seventh year productions. Markus of Salt Lake City has booked all available seventh year productions, the deal having been closed on his recent trip to New York.

The Butterfield circuit of Detroit has closed for "Little Old New York," "Reno" and "Unseeing Eyes." The Capitol theatre, New Bedford, Mass., has closed for "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!" The Philadelphia exchange has sold to Ginns of Wilmington, Del., "Little Old New York," "Unseeing Eyes," "The Rendezvous," "Reno," "Through the Dark," "Under the Red Robe," "Wild Oranges" and "Name the Man!"

Kohn-Kahn Wedding

Announcement is made of the marriage, Wednesday noon, January 23, at the Ritz-Carlton Hotel, New York, of Miss Marion Kahn, daughter of Mrs. Anna Feinberg, of Kansas City, and Ralph A. Kohn, assistant treasurer and member of the Board of Directors of the Famous Players-Lasky Corporation. The ceremony was performed by the Rev. Dr. Nathan Stern. Mr. Kohn, who is a graduate of New York University Law School, is a member of the Army and Navy Club, City Athletic Club and Fairview Country Club.

Vitagraph Picks Cast

Players Announced for "Borrowed Husbands"

An exceptional cast has been selected by Vitagraph for "Borrowed Husbands," the David Smith production in which Florence Vidor has the leading feminine role. Miss Vidor's most recent pictures are "The Marriage Circle," "The Virginian," "Welcome, Stranger," and "Main Street."

Three leading men with roles of almost equal screen value play opposite Miss Vidor. Rockcliffe Fellowes, whose latest pictures are "Boy of Mine," "The Spoilers," "Trifling With Honor," "Penrod and Sam" and "The Stranger's Banquet," is one of the most likable of screen personalities.

Earle Williams plays another of the leading roles and others are Robert Gordon, W. J. Irving, Charlotte Merriam, Claire DuBrey and Violet Palmer.

Sedgwick Busy

Edward Sedgwick, having directed the latest Gibson special, "Courtin' Calamity," is supervising the editing of that feature. At the same time he is in frequent conferences with Raymond L. Schrock, unit scenario supervisor, on the next Gibson picture. The new story will be "Ride For Your Life," by Johnston McCulley.

"Standish" in Chicago

Charles Ray in "The Courtship of Myles Standish" opened the Chicago run at the Woods Theatre, Saturday night, playing to a crowded and enthusiastic house. In the Chicago Tribune the critic said: "There is no question as to the historical value of this film. Mr. Ray's work is sincere throughout. He has 'the spark' of genius in him."

O'Hara to Start on Starring Vehicle

Plans arranged by Vice-President J. I. Schnitzer and General Manager B. P. Fineman of the F. B. O. studios in Hollywood provide for the early filming of a super-feature, of which George O'Hara will be the star. Other noted film celebrities will also appear in the cast.

Al Santell has been assigned as director of the production and is now at work on the script.

LLOYD HAMILTON IN SCENES FROM "HIS DARKER SELF," HIS FIRST FIVE REEL FEATURE COMEDY THAT WILL BE RELEASED THROUGH THE HODKINSON CORPORATION

Hodkinson to Distribute Grand's Comedy Special "Try and Get It"

SAMUEL V. GRAND'S big comedy special "Try and Get It," with Bryant Washburn and Billie Dove has been placed with the Hodkinson Corporation for distribution, and it is expected that an early date will be set for its release.

"Try and Get It" is reported to be the most pretentiously dressed and the fastest moving comedy in which Bryant Washburn has ever appeared. The producers classify it as a "pictorial elaboration" of Eugene P. Lyle's greatest Saturday Evening Post story in which both Bryant Washburn and Billy Dove were able to display the utmost of their artistry.

As written by Eugene P. Lyle, Jr., the story appeared in the Saturday Evening Post under the title of "The Ring-Tailed Galliwampus." It was adapted for the screen by Jules Furthman and produced under the direction of Cullen Tate.

It is a comedy in society settings that pictures the adventures of an ambitious young man in his attempts to collect a long overdue account. A womans wear specialty shop is introduced in the story that permits an interesting display of elaborate dress styles as a logical sequence in the events.

Scott at Eight Conferences in Eight Days During Tour

JUDGING from the speed which Harry Scott, feature sales manager for Pathe, maintained throughout his recent tour of Pathe exchanges in the South and Middle West, a pair of seven-league boots has become one of the accessories of the up-to-date sales manager on the road. Eight sales conferences were held in as many cities on as many days by Mr. Scott, who at the same time found the opportunity of visiting prominent first-run exhibitors at the different cities he visited. In each instance, the branch manager was informed in advance of Mr. Scott's visit so that salesmen on the road could be convened.

Here is the resume of Mr. Scott's itinerary from day to day, which may establish a record in the matter of touring exchanges and conducting sales meetings:

At Cincinnati on Monday, Jan. 14; at St. Louis Tuesday, at Memphis Wednesday, at Dallas Thursday, at Oklahoma City Friday, at Kansas City Saturday, at Chicago Sunday, January 20, where the sales personnel was convened by special orders; at Indianapolis on Monday, and at Pittsburgh on Tuesday, January 22. Mr. Scott reached the Pathe home office on January 23.

Mr. Scott reported widespread interest in the field in the new line up of feature product which Pathe will shortly make available to the exhibitors of the country. He said sales personnel and exhibitors were especially curious about the new Harold Lloyd production, "Girl Shy," and stated that Hal Roach's current feature release, "The Call of the Wild," was getting over so unusually well that exhibitors were looking forward expectantly to the new Hal Roach feature productions which have just been completed under the temporary titles of "Somewhere in Kansas" and "King of Wild Horses."

Mr. Scott also declared reports from the various branch managers of the exchanges he visited described general conditions as being highly satisfactory in every respect. The recent increase in the price of oil in Oklahoma leads exhibitors in that section of the South to be especially optimistic.

All Stars Named

Rudolph Valentino will be supported by an all-star cast in the production of "Monsieur Beaucaire," which will mark his return to the screen in Paramount pictures. Bebe Daniels, Lois Wilson and Helene Chadwick have already been chosen to play three of the principal feminine roles in the production, which will be under the direction of Sidney Olcott. Other members of the cast are being selected every day at the Paramount Long Island studio where the picture will be filmed.

Miss Daniels will come on from the West Coast to play the role of Princess de Bourbon-Conti, Lois Wilson will have the part of Maria Lesczynska, wife of King Louis XV of France, and Miss Chadwick will play Lady Mary Carlisle, the English girl who temporarily captures Beaucaire's heart in England.

"Monsieur Beaucaire" is scheduled to go into production on February 4.

Finish "Love's Whirlpool"

Print of First Kirkwood-Lee Production on Way to Hodkinson

"Love's Whirlpool" the first of the James Kirkwood-Lila Lee productions for the Hodkinson Corporation has been fully completed, edited and cut and the first print is now on its way East to the distributing company.

This production is from a story by Martha Lord adapted for the screen by Bruce Mitchell and Elliott Clawson and according to advance reports from the Ince Studio it is "brim full and running over with emotionalism and melodramatic tension."

Both the upper and lower strata of life is pictured and during the unfolding of the story that tells of a crook's regeneration the clever use of spiritualism by up-to-date criminals is disclosed and exposed.

The release date has not yet been set by the Hodkinson Corporation.

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As she appears in "The Turmoil," a forthcoming Universal-Jewel Production, made by Hobart Henley from Booth Tarkington's popular novel.

Branch Heads Meet

First of Sales Conventions of Hodkinson's Sales Force Takes Place

The first of the series of sales conventions of the Hodkinson sales force took place this week when the eastern district branch managers assembled in the executive offices of the company in New York to discuss the distribution plans and policies outlined by the new Hodkinson officials.

The meeting was addressed by F. C. Munroe, Raymond Pawley, Paul Mooney and John C. Flinn on the high quality of the pictures already contracted for and the splendid product under consideration. Big exploitation and sales plans were discussed and the enthusiasm of the branch managers over the prospects disclosed in the meetings presages a banner year for the Hodkinson Corporation.

Meetings of the other divisions of the sales force will be called by Paul Mooney and John Flinn at various points on their trip to the coast.

California Exhibitor Calls "Courtship" Perfect Picture

J. S. WOODY, general manager of Associated Exhibitors, received a few days ago the following telegram from J. S. Scott, managing director of the Palace Theatre, Long Beach, Cal.:

"'The Courtship of Myles Standish' opened at the Palace to big business and before a highly appreciative audience. It is holding up big and will grow every day this week. Everybody in going out is a booster for the picture. If ever there was a 100 per cent. picture this is it. My personal opinion is that it is the classiest picture that has ever been shown in this house. Every man, woman and child in California should see it."

Following the opening of the run of "The Courtship" at the Woods Theatre, Chicago, Polly Wood wrote in the Herald and Examiner: "Mr. Ray's impersonation is the most significant part of the production, because it demonstrates that he isn't a one-role mime. In technical production the picture is excellent. It is a sincere, studied effort, done quietly and carefully. In photography and such matters it is beyond reproach."

Rob Reel said in the Evening American: "Charles Ray essays with success to carry on the work of 'The Covered Wagon' and 'The Birth of a Nation.' You will find 'The Courtship' a wholesome picture." In the Daily Journal, Virginia Dale said: "It is a valuable contribution to the historical archives of our country. Here is a history of endeavor set in a romantic frame." The Evening Post's reviewer said: "It is another great epic, a picture which should live for generations. Many of you who do not as a rule care for the movies will find here a production which is very much worth while."

The opening of what proved a highly successful run at the Columbia Theatre, Richmond, Va., brought this comment from Helen DeMotte in the Richmond News-Leader: "Charles Ray has never made another so superb a picture. Such pictures make one even more glad and proud of one's Americanism." The Times-Dispatch said: "There is a wonderful treat in store for every fan who sees Mr. Ray in his newest production. It is one of the biggest films of recent times."

Two Big F. B. O. Bookings

Charles Rosenzweig, manager of the New York exchange of the Film Booking Offices, announces that the Richard Thomas production, "Phantom Justice," starring Rod LaRoque and Estelle Taylor, has been booked for the entire Keith circuit.

Word also comes from J. Safron, F. B. O. manager at Philadelphia, that the Stanley Company of America has booked two F. B. O. features, "After the Ball" and the reissue of Mable Normand's "Mickey."

Mussolini Sends Wire

George Fitzmaurice Receives Cablegram from Italy's Premier

Benito Mussolini, Premier of Italy, this week sent the following cablegram to George Fitzmaurice to commemorate the debut of "The Eternal City" on the screen.

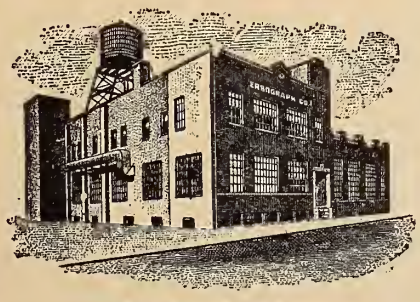
"The Eternal City" was produced in Rome, Italy, by the Samuel Goldwyn Corporation, and Mussolini co-operated in making the picture what it is.

Mussolini's message said:

"Italy, by means of her gallant and strenuous fascisti youth has established order throughout towns and country. By a noble effort she has gained civic peace which allows her to work and progress.

Fascismo, in the history of Modern Europe, will remain an unparalleled example of moral energy and of spontaneous sacrifice devoted to the cause of order, of work and of national and social discipline, Mussolini."

LUDWIG G.B.ERB,
PRESIDENT



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EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Watch These Reformers, Warns Seegert

Reformers are secretly marshalling their forces to railroad national censorship and countrywide Sunday closing of theatres through Congress during the present session. This is the warning of Fred Seegert, president of the Motion Picture Theatre Owners of Wisconsin, who declares he has come into possession of information which no longer leaves any doubt as to the course the reform element will pursue.

"Exhibitors and the public must give this problem immediate attention," he declared.

Mr. Seegert considers the matter of such vital importance that he has made plans to have the situation thoroughly discussed at the next board of directors' meeting of his organization. He declares he learned about the plans of the reformers while attending the admission tax conference in New York. According to his information, the Sunday closing and censorship advocates are already busy selecting clergymen from various cities throughout the United States to journey to Washington for the fight.

Hydraulic lifts are being installed in the New Wisconsin Theatre, Milwaukee's wonder house, so that the two organs may be raised to a level of the stage during the musical program and be lowered to the orchestra pit while photoplay is being shown. This arrangement, according to E. J. Weisfeldt, production manager of the new house, will allow patrons in any of the 3,500 seats to view the finger movements of the organists. Work on the theatre is being rushed by special crews of men so that it will be ready for formal opening on February 22.

Among the contracts recently awarded is one for the installation of five motiograph projection machines. Three of these will be in the main booth and the remaining two in the private projection room underneath the stage.

Milwaukee movie fans think "The Four Horsemen" the greatest photoplay in the history of the motion picture industry. This is indicated in a vote just completed by one of the city's leading newspapers in which its readers were asked to send in the name of the picture they thought best.

Other favorites follow in the order named: "The Birth of a Nation," "Orphans of the Storm," "Tol'able David" and "Way Down East," "If Winter Comes" and "Humoresque," "Broken Blossoms," "The Kid," "Robin Hood," "Passion," and "When Knighthood Was in Flower."

So called great pictures of more recent days, which have been establishing unprecedented runs throughout the country, strangely enough failed to find great favor in the contests despite the fact that many of them have drawn exceptionally well in the city.

Women's clubs and exhibitors in Madison, Wis., have buried the hatchet. They have agreed to quit fighting each other and to work for the common purpose of boosting good, wholesome movies. This is the word received in Milwaukee by Mr. Seegert. Just how it was accomplished is to be told by F. J. McWilliams, Mr. Seeger's predecessor in office, at the next meeting of the board of directors. Madison for months has been the scene of considerable friction between the movie men and women. A "public opinion meeting" was the outgrowth of this step, exhibitors and the public being invited to express their sentiments at a common gathering in an effort to end the wrangling.

Within a week after the mercury had fallen to 17 degrees below zero, Milwaukee experienced another cold spell which sent the quicksilver tumbling down to 19 below —a new record for twenty years—with the result that most of the outlying movie houses were virtually deserted for several days.

The downtown theatres weathered the frigid temperature with more success, the big productions serving as magnets which even the Arctic circle could not contend with.

This far this winter the movies have been particularly fortunate because of the lack of severe blizzards with their resultant traffic tieups.

"The White Sister," after a highly successful run at Leo A. Landau's Alhambra during its first week in Milwaukee, is drawing good crowds at the Garden, Mr. Landau's second downtown house, where it is completing the second week.

Toledo, Ohio

Her fighting spirit aroused by the demand of an armed man for the day's receipts, Mrs. Catherine Reetz, cashier of the Metro Theatre, 414 Adams street, Toledo, Ohio, one night recently grabbed the pistol thrust against her heart and gave the stick-up man such a tussle that he fled. The attempted holdup occurred in the box office of the theatre, 414 Adams street, Toledo, Ohio.

Howard Faigley, popular manager of the Rivoli Theatre, next week takes over the management of the Toledo Theatre, succeeding Edward Renton, who was compelled to resign in order to take care of his two houses in Hamilton, Ont.

H. C. Horater reports another record-breaking week for "If Winter Comes," which just closed a return engagement at the Temple for its third week.

"Program Boy to Manager," His Story

"From Program Boy to Manager" might be the caption of a new Horatio Alger book that could be used as a treatise on how to succeed in show business. For herewith you will be given a thumbnail sketch of E. A. Lake—Ethan Allen Lake, to be accurate —who is the new presiding genius directing the destinies of Loew's Valentine Theatre, Toledo, Ohio.

Twenty-six years ago E. A. broke into the game by passing programs to th epatrons of the Wieting Opera House in Syracuse, N. Y. Before he left the Wieting, young Lake was treasurer of the house. Then he was sent to Watertown, N. Y., where he assumed the management of a theatre playing vaudeville and pictures, which were just about over their flickery, jumpy stages.

Along about this time William Morris, the vaudeville booking agent, decided that he'd start a vaudeville circuit and Lake was sent to the Fulton Theatre, New York City, to look after the Morris interests. Marcus Loew was making strides in the theatrical business and became interested in the Fulton. That was Lake's first working acquaintance with this giant of the vaudeville and picture world.

The Shuberts heard about the aggressive young chap at Fulton and with the lure of much gold induced him to join their exploitation forces. He held the job creditably for two seasons. Then he opened the Palace, Brooklyn, and Loew's in Montreal for the Loew people, and a little over a year ago took over the big Loew's Hippodrome in Baltimore, where he built up a fine business until sent here to succeed E. H. Gerstle, who was assigned to a New York house.

That's a bare outline of the managerial career of E. A. Lake. Now we come to one Ethan Allen Lake, actor and motion picture player. For between times the lure of the spotlight and the fascination of the grease-paint and make-up box "got" young Lake and he was in turn a performer in both musical comedy and in some of the bigger Vitagraph features.

ETHAN ALLEN LAKE

He toured two years in "The Golden Butterfly" and later spent a season en tour with "Three Twins," both musical pieces. In the former he played in the Valentine, the theatre he now manages, sixteen years ago.

His picture career as a mummer included some of the earlier Norma and Constance Talmadge productions. He likewise appeared in features with Clara Kimball Young, Anita Stewart, Lillian Walker and other stars of equal note. Lake specialized in character roles, and although a young man—he is but in his early forties now—was known in the cinema world of that day as a player who could "make up" for any sort of role required.

Lake has located here permanently and taken a home at 353 Batavia street. He is married to the daughter of the late H. V. Wehman, New York publisher. They have a daughter, Rosemary, 9 years of age, who is already showing remarkable talent as a violinist, the study of which instrument has intrigued her since very early childhood.

Complying with telegraphed instructions received from Nicolas Schenck, New York, general manager for Loew, Manager Lake of the Valentine Theatre has announced a new scale of reduced prices effective at the Valentine. The new scale is as follows: Week day matinees, 15 and 25 cents, nights and Sunday matinees, 30 and 40 cents, Sunday nights and holidays, 30 and 50 cents. This is a slash of 10 cents in the scale now in effect.

Door Prizes Banned in Troy; Mrs. Wm. Berinstein Is Dead

Picture theatres of Troy, N. Y., have received word from the chief of police that from now on door prizes are under the ban. The Rose, owned by Jacob Rosenthal, a 10-cent house located in the business center of Troy, has been giving away prizes almost from the time it opened about a year ago, and has been doing an exceptionally fine business.

The many friends of William Berinstein, owner of theatres in Albany, Troy and Elmira, were deeply shocked during the past week by the news of Mrs. Berinstein's death in a New York City hospital, following an operation. Mr. and Mrs. Berinstein resided in Albany until about a year ago, when they moved to New York, Mr. Berinstein continuing his theatre interests, however, in all three cities, but spending a good portion of his time in Elmira, where he has three houses. Besides her husband, Mrs. Berinstein is survived by two sons, Harry and Benjamin, one managing an Elmira house and the other handling the Palace in Troy. There also are two daughters, one of whom is now on her way home from Germany. The funeral was held in Albany Thursday afternoon.

The Gregg Theatre in Norwood, N. Y., was opened to the public last Wednesday. It seats 300. About a year ago, Mr. Gregg purchased the old Castle Theatre, which later was destroyed by fire. The erection of the new house followed.

Louis Buettner of Cohoes, Benjamin Apple of Troy, William Benton of Ballston, and Rae Candee of Utica, all well known exhibitors and members of the joint arbitration board, were in Albany last Friday night, attending the big get-together dinner at the St. James restaurant.

After a fellow has been married four years he's entitled to an evening off, and so Herman Vineberg, manager of the Mark Strand in Albany, forgot his business worries last Thursday night, and in company with Mrs. Vineberg enjoyed the best dinner that Albany could serve. Then, to vary the evening they took in a vaudeville performance.

On March 1, Clyde Allen, owner of the Casino in Antwerp, will round out fifteen years as an exhibitor. During the early days, Mr. Allen barnstormed through northern New York with tank and a few reels.

There is a rumor in Albany to the effect that Harmanus-Bleecker Hall, now splitting the week between pictures and burlseque, will shortly go into second-runs.

Efforts on the part of some of the exhibitors to secure the personal appearance of Charles Ray in connection with the coming showing of "The Courtship of Myles Standish" in Albany, Troy and Schenectady, have been unsuccessful.

The cashiers, bookkeepers and other office employes of the film exchanges and the three theatres owned and operated by the Farash Corporation in Schenectady, will be entertained at a Valentine Day party at the State Theatre on February 12, by William Shirley.

In connection with a benefit given the Carthage fire department at the Strand Theatre in that village, a concert by the American Legion band and the showing of "The Midnight Alarm" brought a huge crowd to the theatre, over 1,300 tickets being taken in at the box office, while over 100 persons were forced to wait another evening.

According to William Shirley, a company including himself, William Smalley of Cooperstown, and Morris Silverman of Schenectady, will erect an 800-seat house in Ilion in the near future.

There is talk of enlarging the Albany Theatre in Schenectady, increasing its seating capacity by about 30 per cent. If plans materialize, vaudeville will probably split the week with pictures at this house, now running a straight picture program.

Frank Breymaier, manager of the Barcli Theatre in Schenectady, added to his box office receipts on Sunday when he played "Marriage Morals," featuring Tom Moore, after the latter had personally appeared in Schenectady in connection with "Thieves in Clover" at the Van Curler.

By opening the Van Curler on Sunday and running it in conjunction with the Barcli, Frank Breymaier, manager of the latter, was able to accommodate nearly 6,000 people in a single day at a showing of "The Temple of Venus" at 20 and 30 cents.

Buffalo, N. Y.

Sunday pictures have been carried in Geneva, N. Y., by a majority of 347. A total of 3,436 ballots were cast, showing 1,883 in favor, 1,536 opposed and 17 undecided. The ordinance permitting shows on Sunday is expected to be passed at once by the common council as a result of the referendum. Norwich, N. Y., also has petitioned its council to hold a referendum on the question.

The new theatre which the Schine Theatrical Company of Gloversville will erect on the site of the Thurston Auditorium in Lockport will seat 1,400. The house, which will be started at once so as to be ready next fall, will be one of the finest in this end of the state, according to J. Meyer Schine, head of the company which now controls 21 theatres in New York.

The John L. Moore company will build a new picture theatre in Binghamton, N. Y., at Oak and Main street. It will face Main street and seat 1,400.

The new First National product will be split between the Lafayette Square and Shea's Hippodrome in Buffalo, following the signing of fat contracts by the managements of both houses. Harry Buxbaum, F. N. district manager, was in town last week.

Charlie Hayman of the Strand and Cataract theatres, Niagara Falls, is going to Europe in a few days.

Ben Wallerstein literally covered the whole east side with advertising printed in Jewish when he played "Breaking Home Ties" at the Broadway Theatre last week.

Frank Hark, former exhibitor of Attica, N. Y., was killed in an auto accident while touring in a house car with his family through Florida. The accident occurred near Deland.

When Harry Rose, the Tonawanda exhibitor, puts on a picture, he exploits it like a circus. He came into the Selznick exchange last week, booked "Rupert" and "The Common Law" and then almost bought out the accessories department of material to boom the fillums. Harry is a great believer in exploitation and he gets the business.

Rochester

The state tax commission will hold a hearing here on February 27 in the matter of the taxation of the Eastman Theatre. The house was exempted from taxation by the board of assessors last year, following an opinion by Corporation Counsel Pierce that the institution should not be taxed, as it is used for educational purposes. James L. Brewer, attorney for Julius Hoesterey, Jr., in an action to compel the city to make the University of Rochester, owner of the theatre, pay taxes on it, will be at the hearing, as will Hoesterey. The state tax commission took a hand in the affair at Brewer's request after the action of the assessors in exempting the building had been upheld in Supreme Court.

The commission last year investigated the matter and took the position the property was not exempt from taxation, but refrained from action in the expectation the affair would be settled on its merits by the courts. Following the adverse decision in Supreme Court, Brewer took up the matter of taxation of the property with the assessors and was told by George S. Taylor, chairman of the Rochester board of assessors, the books were closed for this year. Brewer appealed to the commission and the notice of a hearing followed.

George Eastman, who built the theatre and turned it over to the university, declares the result of the agitation cannot matter to him one way or the other, so far as any financial aspect of the question is concerned. He pointed out the price of admission to the theatre would have to be raised or the size of the orchestra cut, if it became necessary to pay taxes. The theatre operated on a small profit last year. It is believed that in case the state orders the Eastman taxed, the university authorities will prefer to boost the admission scale rather than cut down the orchestra. It is said the price will have to be raised about 3 cents on every ticket to make up the sum paid in taxes.

THE ADMISSION TAX REPEAL ISN'T A REALITY YET—KEEP ON HAMMERING—HARD!

SCENES FROM "BIG BUSINESS," THE TWO-REEL HAL ROACH OUR GANG COMEDY RELEASED BY PATHE

World Realty Co., Omaha Dedicates Week to Patrons

The World Realty Co., Omaha, owning and operating five big picture houses and combined picture and vaudeville houses here, celebrated "World Realty Week" last week in Omaha. The week was dedicated to the thousands of patrons of Omaha and surrounding territory who have patronized the five picture houses and made the great success of the company possible. The week was celebrated in the five theatres, the Sun, Empress, World, Muse, and Moon.

The World Realty Co. is the largest single group of theatrical operators in Omaha. It is strictly a local institution, and its sponsors are all Omaha men. The directors and officers are Samuel H. Goldberg, president; W. R. McFarland, secretary; H. L. Goldberg, treasurer, and W. H. Jones and Harry Rachman, vice-presidents.

Leo A. Getzler, well known in film circles in this territory, died Friday morning, January 4. He underwent an operation at an Omaha hospital for appendicitis, but gangrene set in and he died.

G. B. Marks of the Rex Theatre at Albion, Neb., recently bought some new equipment.

Alexander Frank, owner of the Rialto and Plaza theatres at Waterloo, Ia., staged an anniversary week last week at these two houses.

L. C. Bishop has closed the Star Theatre at Bartlett, Neb.

H. S. Schreiber has bought the Royal Theatre at Wisner, Neb.

W. S. Powers of the Rex Theatre at Glenwood, Ia., was an Omaha visitor recently.

L. F. Wolcott has bought the Grand Theatre at Eldora, Ia.

L. G. Burson, new owner of the Sun Theatre at Gothenburg, Neb., was an Omaha visitor recently.

The Dix Theatre at Bladen, Neb., has been taken over by L. A. Russell, who operated the Iris at Indianola.

William Rose has sold the Lyric Theatre in Omaha to J. H. Gaylord, former owner of the Lothrop Theatre in Omaha. Mr. Rose only recently extensively remodeled the Lyric, which is one of Omaha's finest suburban theatres. Mr. Rose had the theatre for nine years.

Mrs. Carl Powers, wife of the manager of the Empress Theatre at Malvern, Ia., is recovering nicely after her recent operation.

The Empress Theatre at Ragan, Neb., had to close recently owing to an epidemic of scarlet fever.

Fred Brownlett has bought the Opera House at Campbell, Neb.

C. F. McClintock has purchased the Maxwell Theatre at Maxwell, Ia.

The Magic Theatre at Pierson, Ia., has been taken over by Carl McCardy.

Jenkins Bros. have closed the Comet Theatre at Hamilton, Ia.

Raised Umbrellas in Theatre Save St. Louis Man the Rent

Too much realism in the storm scenes at the neighborhood movie, Twenty-fifth and State streets, East St. Louis, consisting of a downpour of rain through nineteen holes in the roof, defeated Fred Wiesemann's claim for rent against J. L. Price and H. E. Rose in a Belleville Justice of the Peace court January 24. Rose and Price rented the building from Wiesemann for $110 a month but moved out to keep from being drowned. The owner sued for four months' rent.

Wiesemann charged that Price and Rose deserted his building because a rival theatre had opened in the neighborhood and lured their patrons away. The defendants denied this, saying it was the leaky roof. They said they were "standing 'em up" until the water started coming through the roof in nineteen different places.

One patron testified that he was forced to sit through a show with a raised umbrella to keep from being drenched by water coming through a hole in the roof.

A petition for a receiver and dissolution of partnership for the theatre at 205 Main street, Little Rock, Ark., and the Community Theatre, Pine Bluff, Ark., was filed in the Chancery Court at Little Rock, Ark., January 23 by L. V. Cassinelli against his partner, Roland Siegel. Cassinelli manages the house in Little Rock while Siegel has charge of the Pine Bluff theatre. Cassinelli alleges that Siegel failed to advance necessary finances for the successful operation of the houses as he had agreed to, had failed to keep proper records and refused to make an accounting. Siegel has denied all of Cassinelli's allegations.

Charles T. Seers has established general offices in Nevada, Mo., and will handle the business of his circuit there. He has houses in Nevada, Brookfield, Marshall, and Booneville, Mo., and Parsons and Chanute, Kas.

Edward Forth plans to reopen the Rialto Theatre, Moberly, Mo., about February 15. He is making extensive repairs to the house.

Moberly, Mo., newspapers have recently highly complimented J. E. Hayes, manager of the Grand Theatre, for the manner in which he conducts his theatre and the class of shows he has been giving to his patrons.

The Ketchum Amusement Company plans to reopen the Chippewa Theatre, Broadway near Chippewa street, on February 1. This company recently purchased the Chippewa and the Aubert Theatre from Charley Bromley and associates.

Spyros Skouras and Ralph Nichols, production director for the Skouras Brothers Enterprises, have gone to New York. They are expected to bring back a number of surprises for Grand Central patrons in the way of unique stage presentations and prologues.

Leo Keiler of Paducah, Ky., plans to winter in California and will depart for the West Coast this week.

C. Ferris of Arthur, Ill., has taken over the Gem Theatre, Lovington, Ill.

Frasina & Frasaro have purchased the Strand, Mattoon, Ill., from the Saunders Amusement Company.

Out-of-town exhibitors seen along Picture Row during the week included: Tom Reed, Duquoin, Ill.; T. Evans, Glen Carbon; J. Price, Oblong, Ill.; E. Franklin, Carlisle, Ill.; Charley Barber, Tilden; Robert Cluster, Johnston City; E. Weeks, Staunton, Ill.; Curley Lawson, Mount Olive, and G. Newsume, Mt. Vernon.

The Southeast

Competition is lively in Charlotte, N. C., among promoters of a new and large theatre in that city, to obtain the backing of the Chamber of Commerce, since it is believed each of the promoters would wish to sell stock locally in the new enterprise, and it is necessary to at least have the sanction of the Chamber of Commerce. The Chamber has a special committee to handle such matters, and before a recent meeting of the committee R. D. Craver, local theatre manager and owner of the Broadway Theatre, appeared and detailed his plan for a mammoth theatre and office building eight stories in height, to be erected on West Trade street. Mr. Craver would build a theatre with 2,000 seats, 1,200 of them on the first floor, and would present therein pictures, vaudeville and legitimate road shows.

Another proposal was offered by N. C. Hines, real estate and theatre man, who recently built the new State Theatre, Raleigh. He appeared with Ralph DeBruler, manager of the State. Their plan was for a community theatre of large seating capacity. Three other plans have been presented to the committe, which will go into full details and decide which is better fitted to fulfill Charlotte's need for a new theatre, and throw its moral support in that direction.

Willard Patterson scored a distinct scoop at his Metropolitan, Atlanta, when he presented a preview of "Little Old New York," giving it its Southern premiere at the Metropolitan on Saturday night, January 19, on the birthday of Robert E. Lee, whose monument, a section of the giant Stone Mountain Memorial, had been unveiled that day near Atlanta before 30,000 people. Patterson staged the special showing starting at 11 p. m. as a benefit for the Stone Mountain Association, and played at $1 top (twice the price charged during its regular run the following week) to one of the most distinguished gatherings ever seen in an Atlanta theatre, with an elaborate special prologue and musical program, including shots of the unveiling of the Lee section of the memorial, which had taken place that same afternoon. The showing had the rare distinction of drawing six state governors, not to mention Admiral Williams and many other notables.

The many friends of Mr. and Mrs. F. E. Williamson, exhibitors of Winter Haven, Fla., are congratulating them upon the fact that their daughter, Dorothy Williamson, has been made queen of the Orange Festival, an annual event held during January in that city. A large number of candidates competed for the honor but Miss Williamson won by a handsome majority.

When the extensive alterations and remodeling of the old Bonita Theatre, Tampa, Fla., are completed it will open as The Franklin, the result of a voting contest. John B. Carroll, who also manages the Victory, will have charge.

S. G. Rogers, who owns and operates Everybody's Theatre, Dillon, S. C., has taken over the Grand, Whiteville, N. C., from J. T. Carroll.

Abe Guckenheimer has sold his Star and Globe theatres, Savannah, Ga., both of them colored houses, to the Savannah Savings and Real Estate Company, which already operates the Dunbar Theatre there.

F. E. Perryman, of Johnson City, Tenn., will branch out soon when he opens the new theatre in Erwin, Tenn.

F. B. Yudkin and William Viscard, of Miami Beach, Fla., have leased the 2,000-seat airdome there from O. B. Furry, and after extensive alterations will reopen.

Famous Players has secured a 99-year lease on a Franklin street site, Tampa, Fla., for a large new theatre.

F. E. Williamson, of the Grand, Winter Haven, Fla., has opened another theatre located at Avon Park, Fla., known as the Avalon. It is beautifully furnished and seats 600.

McNally Named Director of Peoria, Ill., Theatre Co.

Herbert N. McNally succeeds the late Dee Robinson on the board of directors of the Robinson Amusement Company, which owns the Madison Theatre in Peoria, Ill. Mr. McNally also was elected treasurer of the company by the board of directors and named representative of the Robinson Amusement Company on the board of directors of the Theatres Operating Company of Peoria, which controls all theatres in the city. Other directors elected by the stockholders are William Nicol, Dr. Leslie Rutherford, Norman Oppenheim, Charles Bennett, Bruce Rutherford and George J. Jochem.

Directors of the company met immediately and elected officers. Dr. Leslie Rutherford was named president to succeed Dee Robinson. Mr. Nicol was made vice-president, Mr. McNally treasurer and Earl Smith secretary. Mr. Smith was not named to the board of directors but was chosen from the stockholders to serve as secretary. Dr. George Michell, who is recognized as the controlling head of the Theatre's Operating Company in Peoria since the death of Mr. Robinson, was added to the board of the Robinson Amusement Company at this meeting.

The Apollo Theatre Company stockholders met Monday night, Mrs. Dee Robinson was named to the board of directors to take the vacancy caused by the death of her husband and Dr. George Michell was added to the board. Bruce Rutherford was named secretary-treasurer.

The Seaver Amusement Company, which owns the Hippodrome, Duchess and Princess theatres, in which Dee Robinson also was heavily interested, will hold their annual meeting on Tuesday night to fill vacancies on the board of directors. Following this meeting and the meeting of the Orpheum Theatre Company to be held next month, representatives of all companies forming the board of directors of the Theatre's Operating Company will meet to map out policies for the new year and discuss various changes proposed in the conduct of the theatres.

Theatre robberies seem to be on the increase here. Last week five bandits posing as police officers "persuaded" Charles Brandon, watch man for the Oakland Square Theatre, to open the safe for them and escaped with the contents. Another bandit with his gun under cover of a handkerchief robbed the cashier of the Lane Court Theatre, at Lane Court and Center street, while the lobby was empty and escaped with the receipts for the day.

The Hartley Theatre at Hammond now is under the management of the S. J. Gregory interests and the house has been renamed the Forsyth.

George Braddock, formerly manager of the Temple Theatre on North Clark street, now is associated with L. Leserman as manager of the Circle Theatre in Forest Park. George is an old-timer in the business and well known to the veterans along Film Row.

Park Ridge, one of the live western suburbs, will soon have a regular movie house, as ground has been broken by the Park Ridge Amusement Company for a modern theatre. Another house is projected for Elmhurst, a nearby suburb. At present, Park Ridge has movies every night in the Parish House under the management of Mrs. Ransley.

The State Lake Theatre had capacity business last week. One of the big features was the personal appearance of Nita Naldi. Personal appearances are the rule here nowadays and they pull the business.

The Colonial Theatre, Delavan, Ill., has been sold by John Lafey to F. E. Bennett, who also has another house at Mason City. The new owner will improve the house.

The Auditorium Theatre will have pictures again, as the opera company has left for an extended tour of the country. "The Birth of a Nation" will open on February 3 for an extended run.

The Rex Theatre at Chenoa, Ill., has been closed temporarily for repairs by the owners, Mr. and Mrs. Pittman. The house will reopen soon with feature programs.

Bruce Fowler has been made the new house manager of the McVickers Theatre, succeeding John Burch, who has been made house manager of the Woods Theatre, recently acquired by the Jones, Linick & Schaefer circuit from A. H. Woods. Fowler comes here from Dallas, Texas, where he had charge of several houses, making his headquarters at the Palace Theatre there. The boys along the Film Row are giving the new manager the glad hand and wishing him success in his new connection.

Abe Kohn, for some time publicity manager at the Fox exchange here, has been made manager of the New Monroe Theatre at Monroe and Dearborn streets, succeeding Harry Greenman, who has been transferred back to St. Louis, where he will take over his old job as manager of the Fox Liberty Theatre there.

George Howarth of Fremont has taken over the Amuzu Theatre at Scottsville and will improve it.

George Burdick, service manager at the McVickers Theatre, says that the boys of his organization have a bowling team that are Film Row champions. As a result, there is a real league among the film boys that boasts of five tip-top teams ready for all comers.

The Orpheum Theatre at Savanna, Ill., under the management of M. A. Law, is being overhauled and will be ready for opening next month.

Jimmy Douglass is looking after the management of the Gem and Princess theatres at Beardstown, which were taken over recently by the Beardstown Amusement Company.

G. M. Rice is planning to open a picture theatre at Williamsfield, Ill., and is now lining up his equipment.

Manager Leonard L. Gross of the Temple Theatre on North Clark street is catering to the radio fans, offering a radio outfit as a prize to get the boys into the house. As he has many Swedish customers, he has also booked films made in and about that country.

BETTY COMPSON

Who is now in Miami, Fla., where work will be started on her first picture for the Hodkinson Corporation under the direction of Alan Crosland.

Playhouse Productions, Inc., has increased the capital stock from $125,000 to $250,000.

Tommy Pearce, owner of the Peerless Theatre at Kankakee, Ill., was along Film Row last week and told the boys he was planning to build a modern movie house in the near future.

H. B. Frankswell, well known manager of Macomb, Ill., has added another house to his string by taking over the Liberty Theatre at Mason City.

Benny Cohn at the West Englewood Theatre is booking vaudeville numbers to play up his movie programs, and reports business as on the increase in his part of the city.

Joe Ross, manager of the Garden Theatre at Canton, Ill., is fixing his house up with a new front and all the trimmings on the inside. It will make the house one of the cosiest in Central Illinois.

L. E. Schaefer has taken over the movie theatres at New Holland and Middleton, but will continue to make his headquarters at Greenview, Ill.

The Batavia Theatre at Batavia, Ill., has been taken over by Durnback and Deese, who will improve the house.

Fred Engleloch has bought the Alma Theatre at Wentworth and 54th, a small neighborhood house, from John Szanto and will improve it.

(Continued on next page)

Fire Chief Stirs Up Chicago

THE big event of the week in Chicago picture circles is the investigation of the theatres and other public buildings by the fire prevention bureau under Chief McDonnell on orders of Mayor Dever, and the closing of the Indian Theatre at 213 East 43rd street until changes ordered by the bureau have been made. Four other houses, the Calumet, 9204 South California avenue; the California, 3334 West 26th street; the Homan, 3346 West 26th, and the Langley, 706 East 63rd, have been notified to make changes at once or also be closed, according to the bureau reports. Among the recommendations the mayor will make to the council is that theatre stages be protected by automatic sprinkler systems, the elimination of electric magnet control of stage vents, proper safeguards for ammonia refrigerating systems for cooling, and the regulation of the handling, storage and manufacture of celluloid, as well as the storage of X-ray films.

Another matter brought up by the fire chief was the employment of girl ushers, as he claimed they would be a liability instead of an asset in getting the crowds out of the theatres in case of a fire. The investigation of the various houses all over the city is going ahead and it is expected that many of the neighborhood houses will have to make some changes, as well as several Loop houses.

Ohio Exhibitors Still Have Hot Sunday Fight on Hands

Although the managers at Youngstown, Ohio, have thus far succeeded in escaping legal interference in the Sunday closing fight which is being waged by Mayor C. F. Scheidle, and have kept open regularly, it now looks as if they would soon be up against it. According to the latest edict from His Honor's sanctum sanctorum, all bakeries and gasoline filling stations must remain closed on Sunday, while the movie houses, ice cream parlors and the like are "getting by." This, the gasoline dealers claim, is pure discrimination, and unless they are allowed to do business on the Sabbath they threaten to close every place of business and amusement in the entire county.

Walter K. Richards, an exhibitor of Findlay, Ohio, sounds an echo of the fight against Sunday movies, recently waged in that city. Declaring that "surely we do not wish to establish a precedent that all motion picture exhibitions on Sunday are criminal, irrespective of the nature of their portrayal," Manager Richards has carried to the Supreme Court of Ohio the case in which he was fined $100 and costs almost a year ago, for operating his theatre on Sunday.

The Forum and Palace theatres at Hillsboro, Ohio, which constitute the two out of three houses in the town, have passed into possession of J. W. Duncan, who will do extensive remodeling.

In the passing away of C. R. N. Morris a week ago, Ohio has lost one of her veteran and best known film men. Morris was the first man in the film game in the Buckeye state, and has managed various theatres throughout Ohio. His last active work was in connection with Reade's Hippodrome at Cleveland.

Gus Sun, head of the vaudeville exchange at Springfield, Ohio, which bears his name, and also owner of the Regent, New Sun and Fairbanks theatres at Springfield, is taking an extended pleasure trip to the Bahama Islands, his objective point being Nassau, where he expects to do some deep-sea fishing.

John Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has agreed to donate a liberal portion of his receipts for three days in February for the benefit of a tuberculosis camp which is to be established by the local circle of the Daughters of Isabella.

Recently the Palace Theatre displayed in its lobby an early model of the Amet Magniscope, one of the original projectors, an illustrated account of which display was carried in Moving Picture World. Managing Director Fred S. Meyer of the Palace now is in receipt of a letter from the Motion Picture Producers and Distributors of America to the effect that the machine will in all probability be wanted by Will Hays, who is contemplating a moving picture museum for the collection and preservation of ancient moving picture projectors and other equipment.

L. B. Wilson, who guides the destiny of the Liberty Theatre, which he opened less than a year ago in Covington, Ky., just across the Ohio river from Cincinnati, has put over a publicity stunt that has brought him both fame and business. Not satisfied with having recently installed a jazz orchestra, Wilson, in conjunction with the Kentucky Post, put on a beauty contest. However, when it came to awarding the prizes, he invited the entire company of the Greenwich Village Follies, playing Cincinnati last week, to act as judges, Wilson bringing the members of the company to his theatre for the event, and subsequently entertaining them at dinner.

In connection with the showing of "Potash and Perlmutter" at the Palace Theatre, Hamilton, Ohio, Managing Director Meyer put on an advnace spring style show, in addition to featuring a local singer as an added attraction.

Prices Slashed

Like a bolt from the blue came the announcement of the Allen and State theatres, Cleveland, two of the largest houses, and both downtown, that they had decided to reduce prices, effective the week of January 22. And it was a big slash. The week-day evenings, except Saturday, were cut from 65 cents to 50 cents and the afternoon prices, except Sunday, were reduced from 40 cents to 30 cents. No change was made in the prices for Saturday nights, Sundays and holidays, which are 65 cents.

The explanation was that these theatres do capacity on Saturday and Sunday, and together with the anticipated elimination of the war tax, it was decided to cut at once. At the same time announcement was made of the bookings for the next four weeks. It was a big list, including "Black Oxen," "West of the Water Tower," "Courtship of Myles Standish" with Charles Ray in person, "The Humming Bird" and Norma Talmadge in "The Song of Love."

Unfortunately two blizzards hit Cleveland the first week of the cut, so the managers could not tell what effect the price cut will have on the public.

Kentucky

The Majestic Theatre Co., Louisville, at a recent meeting of stockholders, followed by the directors' meeting, elected Laban Phelps president; George M. Clark and L. J. Dittmar, vice-presidents; Charles H. Bohmer, treasurer; C. W. Krebs, secretary. Directors included these officers along with Charles Scholtz, Jr., R. E. Wathen, W. H. Kaye and J. Graham Brown.

On January 13 of this year the company completed final details of leasing its Rialto Theatre to the Keith interests over a term of years, at $52,000 a year, plus one-third of the profits of the Rialto, Majestic, Mary Anderson and National theatres, which now are all Keith houses. Arrangements have been made to retire $177,000 of preferred stock, on basis of par, plus 10 per cent. interest from April 1, 1922, payment being made from $200,000 received from outright sale of the Majestic.

Col. Fred Levy, of First National and Big Features Rights Corporation; Lee Goldberg, of the same organizations; Louis and Joe Steuerle and Fred Dolle, of the Broadway-Walnut-Alamo combination, and M. Switow, of the Switow Amusement Co., having been working with prominent local business men in staging a theatrical benefit in Louisville for Oreste Natiello, former Louisville musician, and brother of the late Ernest Natiello, orchestra leader of Louisville. Oristo Natiello was badly injured in the Knickerbocker Theatre disaster in Washington, D. C., two years ago, in which his brother, who was leader of the orchestra, was killed. Since that time Oristo, badly maimed, has been unable to work as a musician, and has been in need. The benefit will be given at Macauley's Theatre, and a number of vaudeville, operatic and other numbers will be staged.

Latest News from Illinois Territory

(Continued from preceding page)

The below zero weather again put a crimp in the attendance of most of the movie houses, although the Loop houses seemed to suffer less than the neighborhood houses.

Samuel Katz, of Balaban & Katz, is out on the West Coast on a business mission.

William Hollander, publicity manager for Balaban & Katz, is well again after a severe attack of tonsilitis. Bill got even with the tonsils by having them taken out.

After a season of strenuous work, Harry and Leo Brunhild, of the theatre firm of Brunhild & Young, have left for an extended vacation through southern waters. They were booked to sail from New York City on January 17 for a month's stay where the balmy gulf winds blow. When they get back from the trip Nick Young will hie himself away to the summer breezes of the Florida coast for his extended vacation.

George Paul and Samuel Stone, owners of the States Theatre at State and 35th streets, are the prime movers behind the plan to erect a large movie house to occupy the plot of ground at 3308 South State street. Tentative plans show a one-floor theatre with no balcony, and a fully equipped stage with a depth of forty feet, suitable for the largest shows. It is planned to start work at an early date. A contest will be held to select a name.

There seems to be a mixup in the Marquette Theatre that is going up at Kedzie and 63rd street. The newspapers carried a story that Samuel Katz had signed up for a long-time lease. The boys at his office say they don't know a thing about it and deny that the office will manage the new house.

Will Sohm, manager of the Belasco Theatre of Quincy, Ill., reports banner business in his house this month. The outlook is for one of the best seasons he has had since the house was opened.

James E. Craft has sold the Star Theatre at Griggsville, Ill., to Joe Wade, who will fix up the house and run feature pictures.

Another woman manager scores. Mrs. Hurley B. Gould of the Phoenix Theatre at Lawrenceville, Ill., had a bad fire in the house which destroyed the stage, screen and organ, and inside of a few days Mrs. Gould had the house fixed up again and reopened for business.

Balaban & Katz are using large newspaper ads to ask their patrons the kind of pictures they prefer and inviting them to write a letter and tell them the type of film stories they want.

The purchase of several pieces of property in the vicinity of Ogden avenue and Monroe street has revived the project for a large movie theatre that is projected for that neighborhood, and an announcement is expected shortly as to the plans of the promoters about the house.

Cleveland

Theatre building is taking on new life in Cleveland. On January 24, a handsome new house, the Detroit, was opened. It is located at 16505 Detroit street, in the suburb of Lakewood. The theatre seats over 1,500 and has a $25,000 pipe organ. It is decorated in tan and gold.

Another theatre, started several years ago, will be completed by next fall. This is the house at West 25th street and Clark avenue. A. Greenwald and S. H. Stecher have taken over the project. It will be leased to the Ohio Amusement Company, which has a circuit of eight theatres in Cleveland.

Pacific Coast Billposters Strike; Fight Films Shown

Theatrical interests at San Francisco and other leading Pacific Coast cities are feeling the effects of the strike of billposters launched on January 16. The walkout was part of the coastwide movement made by the International Alliance of Billers against the Foster & Kleiser Advertising Co. for refusing to meet the union demand for an increase in wages of $6 a week. The management of the billposting company declares that no trouble is being experienced in securing a new force and that any inconvenience being experienced by exhibitors will be short-lived.

Prize fight films brought into California in apparent violation of the federal statutes are being shown at two San Francisco theatres. Films of the Dempsey-Firpo bout are being shown at the Pantages Theatre, while those of the Dempsey-Gibbons fight are at the Strand Theatre in the same block. Federal officials are endeavoring to find the persons who brought them into the state. No efforts are being made to stop the exhibition of the films.

The Tivoli Theatre, San Francisco, closed for over six months, has been renovated throughout, and will shortly be reopened as a home of good music. For almost ten years it was conducted as a picture theatre by the Turner & Dahnken interests.

The Progress Theatre Company, Inc., has been incorporated at San Francisco with a capital stock of $50,000 by M. Naify, E. H. Emmick, R. A. McNeil and William Nasser. The Tulare Theatre Company, Inc., has been incorporated by the same interests with a capital stock of $10,000. These companies have been formed to operate houses recently purchased by the T. & D. Jr. Enterprises.

The Herbert L. Rothchild Entertainment has given up its policy of alternating its directors at the Granada and California theatres and has placed Paul Ash permanently in charge of the Granada orchestra and Max Dolin in charge of the one at California Theatre. Paul Ash plans a trip to New York at an early date.

Among the exhibitors visiting San Francisco of late have been Paul Weiss, of the Vista Theatre, Rio Vista, Cal.; Harry Seipel, Visalia Theatre, Visalia, Cal.; Mark Leichter, Lyric and Spot theatres, Stockton, Cal.; W. Williams, of Grass Valley, Cal.; Frank Parker, of Modesto and Stockton, Cal.; N. O. Turner, of Stockton, Cal.; W. Tamley, of Nevada City, Cal.; Frank Purkett, Kinema Theatre, Fresno, Cal., and Jules Smith, of the Butler Theatre, Tonopah, Nev., who came down for the Wampas Ball. The unprecedented drought is declared by exhibitors to be seriously affecting business in the interior.

The Diamond Theatre in the Glen Park District, San Francisco, has been remodeled by Mr. Evers, who operated it several years ago, and will be reopened at an early date. New equipment has been installed.

A picture house has been opened at Love Oak, Cal., by Nelson & Bland. For several years the town was without a theatre.

The Herbert L. Rothchild Entertainment, San Francisco, has arranged for the personal appearance of Will Rogers at the Grenada and California theatres the first week in February, when his two-reel comedies, "Uncensored Movies" and "Two Wagons, Both Uncovered," will be shown.

Fred Stamm and R. M. Beede are planning the erection of a picture house at Antioch, Cal.

The new Community Theatre at San Anselmo, Cal., will be formally opened on February 22.

Rialto, Wenatchee, Wash., Narrowly Escapes Bad Fire

Fire which completely destroyed three buildings next to J. G. Beckman's Rialto Theatre, Wenatchee, last Sunday evening, threatened the theatre to such an extent that at 9 o'clock the patrons were dismissed and the house closed. Advertising matter stored in one of the buildings was burned up. Firemen checked the blaze before it did any damage to the Rialto.

The Eastern Washington meeting of the M. P. T. O., held in Wenatchee on January 21, was highly successful. Nine new members were received. A number of exchangemen from Seattle were present at the banquet in the Elks' hall in the evening. Seth Perkins, manager of the Seattle Goldwyn-Cosmopolitan, spoke. There were other speeches, and the occasion was an enjoyable one.

The Vaudette in suburban Tacoma has been sold by B. D. Holcomb to Nathan Levin. Mr. Holcomb plans a trip to California.

At Tekoa, Wash., the Empire Theatre has been sold by B. D. Brigham to Rex R. Hevel, effective February 1.

A Seattle change of ownership has also been noted. The Oak, a downtown house at First avenue and Madison street, has been purchased by Harry A. Beal, well known Northwest theatrical man. Mr. Beall has changed the policy and will conduct the Oak as a family theatre, giving a twice-weekly change of program at 10 cents matinee, 20 cents evening, with children 10 cents. The program will include a feature length picture, a tabloid musical or dramatic show and three vaudeville acts.

That this new 10-cent admission may influence prices at other nearby theatres is considered a possibility, although the Oak is rather off the beaten path. There is some talk of the Heilig at Third and Madison reducing to 10 cents, but so far as is actually known the change is not contemplated by the management.

F. E. Lyon, who owns the Lyric Theatre in Tacoma, is planning another suburban house on Yakima avenue.

Opening date has been announced for the Gray Goose Theatre, the new $40,000 house built by Barrows and La Vigne on Beacon avenue, suburban Seattle. January 29 will be the date. An interesting program is being arranged. Thomas Meighan in "Woman Proof" will be the opening attraction. Mayor Brown will give the opening address.

George E. Bradley, Jr., manager of the People's, Portland, was in Seattle this week. Mr. Bradley states that he cleaned up with "The Chee-Cha-Kos," playing to capacity for two weeks. This is the big Alaska picture that was recently completed.

The house at Cosmopolis, Wash., recently reported to have been sold to the D. & R. Theatres Co., is understood to be still under the management and ownership of Earl Davis.

The management of the Strand Theatre has secured splendid co-operation from a number of Seattle's largest and most influential clubs, on the presentation of "Big Brother."

Bill Hart's first comeback, "Wild Bill Hickok," is playing the Liberty this week. In an effort to ascertain the feeling of patrons, each one is being asked upon leaving the house, "What do you think of the picture? Are you in favor of Hart's returning to the screen?" and similar questions. The long lineup on opening night should be a satisfactory answer.

SCENES FROM "THE BRONCHO EXPRESS," CLYDE COOK'S FIRST COMEDY FOR EDUCATIONAL FILM EXCHANGES, INC.

Massachusetts Legislature Rules Outdoor Advertising

Motion picture distributing firms and theatre managers who use billboards and other forms of outdoor advertising will be affected by a new regulation for the "control and restriction of billboards, signs and other advertising devices," which went into effect in Massachusetts on January 24. Announcement of the ruling was made by the Highway Division of the State Department of Public Works. Fees ranging from $2 to $50 must accompany applications for permits, renewals and inspections.

Under the regulations no person shall engage in the business of outdoor advertisIng in this state by means of billboards, etc., without first obtaining a license from the Highway Division. This license will cost $50. Applications for renewal of such licenses also will cost $50.

Application for permission to erect billboards shall be accompanied by a fee of $2, to be known as the examination fee, and upon the issuance of a permit an additional fee of $2, to be known as the inspection fee, shall be paid by the permitee, it is provided in the regulations.

Permission of towns and cities first must be obtained before authorization to erect billboards will be granted.

Under the new rules, painting or affixing of any advertising matter upon rocks or trees or upon fences or poles within 50 feet of a public highway will be prohibited.

Scenes that make "Keep Going," a pleasing February Century Comedy. Jack Earle, the giant, and Harry McCoy, are co-featured. Universal is distributing. Marjorie Marcel, leading Century ingenue, can be seen sitting in the automobile.

Advertising for three feature pictures in New Bedford during the week of January 27 resolved itself into somewhat of a battle to impress upon the public which really was the "greatest attraction." Manager Earle Wilson of the Olympia Theatre had "Anna Christie;" General Manager John W. Hawkins backed "If Winter Comes," at the State Theatre, while Manager Reginald V. Tribe of the Empire had "West of the Water Tower."

Mr. Hawkins had a special showing of "If Winter Comes" and got a half-column preshowing review in the Evening Standard. For "Anna Christie," Manager Wilson had a young woman impersonator working in the business section of the city. Whoever approached her and said she was "Anna Christie" received passes.

The greatest smile of satisfaction, however, was observed on Manager Tribe's countenance, for the Evening Standard has just started to publish daily installments of "West of the Water Tower." When this picture opened, interest among the newspaper readers was keen.

According to a financial report, the profits of Loew's Boston Theatres Company amount to $361,852.55, or a gain of $45,728 over 1922. The assets of the company are placed at $4,047,452.

George E. Lathrop, manager of the Howard and Bowdoin theatres in Boston, is in Bermuda for a three week's vacation.

A change of policy has been adopted at the Fenway Theatre in Boston, which is being operated under the control of Paramount. The usual plan has been to keep features at the Fenway for at least two and sometimes three weeks. "Don't Call It Love," however, was run for a week and was followed by "The Call of the Canyon" for another week. It is said the receipts for the week of "Don't Call It Love" amounted to approximately $9,000.

The Rialto Theatre in Worcester is the only picture house in that city that changes its program daily. The Rialto has been newly painted and decorated and a new ventilation system installed. Musical accompaniment to the pictures is by an orchestra, under the direction of Edward Rourke.

In connection with the change of policy, Manager Charles Raymond of the Fenway has changed his advertising schedule. With the new show opening on Saturday, he is placing his display advertising in the Friday and Saturday papers, and with the exception of one newspaper, reducing it on Sunday.

Max Levy and others, owners of the Olympia Building in New Bedford, Mass., have brought an action of contract against the Olympia Theatres, Inc., in which the addamnum is $15,000. The basis of the suit is the contention of the owners of the Olypmia Building that the Olympia Theatres, Inc., from whom the building was purchased, should pay the taxes of the year 1923 of approximately $10,000. The present owners of the building contend they bought the property free from all encumbrances, except the first mortgage, and that the intent was that Olympia Theatres, Inc., should pay the 1923 taxes.

"The Courtship of Myles Standish" opens at the Tremont Temple in Boston on Tuesday evening, January 29. Two shows will be given daily. The scale of prices ranges from 30 cents to $1.10 for matinees and 55 cents to $1.65 nights.

Here's how the Ward Street Theatre in Brockton combines dancing with moving pictures. Pictures, 8 to 10, dancing 8 to 11. Balcony 20 cents, Dancing 40 cents.

Barney Zeitz, builder of the State Theatre in New Bedford, has gone to Hot Springs, Arkansas, for his health.

Edward F. Cassell has bought of Isaac Shapiro the block containing the Strand Theatre and stores at the corner of Trapelo Road and Beech Street, Waverly. The assessed value is $41,735, of which $40,000 is on the building and $1,735 on the land.

The directors of the state branch of the M. P. T. O. of A. include J. Lowrie, manager of the Park, Modern and Beacon Theatres in Boston; George W. Allen, Jr., John Keon, Stanley Summer, Ernest H. Horstmann, N. Yamins, Charles H. Ross and M. Silver.

John W. Hawkins, general manager of Allen's Theatres in New Bedford, has introduced Saturday morning shows at the State for children, at an admission price of 10 cents. They are meeting with good success.

Employes of the Star Theatre in Lawrence were the guests of the management at a turkey supper recently. Louis H. Schwartz was toastmaster. Mr. Boschetti, manager of the Star, was greeted enthusiastically and he thanked his co-workers for their loyal services.

Connecticut

The first step in a policy of expansion for the S. Z. Poli circuit occurred recently when Mr. Poli sold all his Bridgeport holdings, including the Palace, Majestic, Plaza and Poli's, to the S. Z. Poli Realty Company, an organization headed by Mr. Poli and reported financial by the Travelers Insurance Company of Hartford. By a separate deal the Lyric also was conveyed to the same company.

It is said that Mr. Poli received $997,000 for the four theatres and $60,000 for the Lyric, which is heavily mortgaged.

The Majestic Theatre in Hartford has "The Hunchback of Notre Dame" for ten days starting January 31.

Maine

The office of the attorney general of Maine has approved the certificates of incorporations of the following new corporations:

Mitchell Pictures, Incorporated, organized at Portland, to make and sell pictures, picture frames and conduct a moving picture building; capital stock, $50,000, all of which is common stock;, nothing paid in; par value of a share, $100; number of shares subscribed, five; directors, Allen Smith (president), J. Calvin Miller (treasurer), Sydney B. Larrabee, George H. Mitchell and Franklin R. Redlon, all of Portland.

Allied Theatres of Bangor, organized at Lewiston, to maintain theatres and moving picture buildings; capital stock, $10,000, all of which is common stock; $30 paid in; par value of a share, $10; number of shares subscribed, three; directors, Maude A. Thurston (president), Auburn; Ruth E. Perkins (treasurer), Benjamin L. Berman, Lewiston.

Manager William E. Reeves of the Strand Theatre in Portland is organizing a Strand amateur symphony orchestra to appear as an added attraction at an early date. Forty Portland musicians are wanted. Arthur Kendall is forming the orchestra.

Rhode Island

Providence film fans had a wide variety of splendid pictures to choose for their entertainment the week of January 21. The Victory had "West of the Water Tower." Tom Mix in "Soft Boiled" was at the Emery. The double bill at the Strand was featured by "Anna Christie" and the companion picture was "The Fortunes of Christina McNabb." "Black Oxen" marked the return of the regular policy at Emery's Majestic. Norma Talmadge in "The Song of Love" occupied the screen of the Modern along with "I Can Explain." "Cameo Kirby" and "Till We Meet Again" made up the double feature program at the Rialto. Fay's Theatre offered Johnnie Walker in "Fashionable Fakers."

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Operated Steinach Clinic to Exploit Black Oxen at San Francisco Opening

ONE of the most unique exploitation stunts ever worked on a picture was employed in San Francisco to gain interest for the opening of Black Oxen at the Warfield Theatre. Charles M. Pincus, manager of the Warfield, arranged with a legitimate surgeon to establish a free clinic where, in the optimistic language of the press agent "during the first five days of its operation Dr. Wheeler rejuvenated more than 200 poor, elderly people without charge."

Setting aside medical questions, the clinic won widespread notice for the picture, and both the medical and the lay press; particularly the latter, gave much space to the experiment.

Per-haps

Publicity was what Mr. Pincus was after, and he won it in generous measure. The clinic was dedicated to Mrs. Atherton, author of the story, and the stunt was hailed as a novelty worthy of serious discussion. The practical results of the operation do not affect the value of the exploitation, and Black Oxen was put over as no picture has ever before been exploited.

Backing this up, Mr. Pincus sold the Call on two separate four-column stories on shops and shopping, which were pinned to the extravagant dressing employed in this picture, and the News took on a contest to determine just how much Clavering was interested in the flapper who presumably won him after Mme. Zittiany's bolt.

This opens up interesting speculation, for while it seems a foregone conclusion that the flapper did carry out her threat to get him in her matrimonial clutches, the book is silent on the matter and leaves open an engaging problem.

Also according to the press agent the picture was presented "with a prologue of nine harpists and one living harp, lighted in impressive manner." Just what the living harp was lighted with the p. a. does not state but we would imagine that a living harp lighted in an impressive manner must be an Irishman with a jag. Anyhow it was declared by the critics to be most effective.

Hard to Copy

It is improbable that many managers will resort to clinical exploitation for the picture. Comparatively few physicians yet possess the technique of the Steinack operation for rejuvenation and the permanency of the result is still more or less open to question.

Of seven cases operated in one home for the aged in New York a couple of years ago by Dr. A. L. Wolbarst, the visiting physician reports material benefit in four cases and the results were doubtful in the other three. Four cases of premature senility give a better average, the chief results being a reduced blood pressure and better skin coloring, though in no instance is youth fully restored as in the book.

Ligation of the interstitial tissues is still more or less a medical novelty, the value of which is not fully admitted, and Mr. Pincus was fortunate in being able to organize his clinic. His exploitation is recorded here as a novelty rather than as a stunt to be generally used, but as a novelty it ranks with the wildest exploits of Harry Reichenback, than which there is none whicher.

This Stunt Is Good for Hundred Years

Generally a manager feels that he is going strong when he gets a stunt that lasts through the engagement of a picture, but McMurray, of the Star Theatre, Montebello, California, worked one on "The Merry Go Round' that will be good a hundred years from now.

Set in the Stone

Montebello is building a new High School and the cornerstone was recently laid by the Grand Lodge of Masons. Mr. McMurray persuaded the local paper to add a rotogravure herald to its edition for the day and when the Grand Marshal read a list of the contents of the box laid in the cornerstone he included the local paper, with a special section on "The Merry Go Round."

Then the editor went home and wrote a story of the plan to open the box in 2023 and how the roto would afford the citizens of that day an opportunity to compare their motion pictures with the best of 1923. It made a fine advertisement for the theatre and helped to full the seats overfull.

Put Out Sandwiches Instead of Sundaes

Helping Harold Horne, of Loew's Palace Theatre, Memphis, with his campaign on The Merry Go Round, Ronald G. McCurdy, Universal exploiteer, dug into the press book for his stunts.

The best was the Merry-go-round sandwich, which is more timely these cold days than the time-tried sundae. A large company which supplies most of the drug trade lunch counters was induced to offer the novelty and it went over so well that it has been kept on the menu.

Because Mary Philbin was winner of an Elk's beauty contest, a special Elk's Night was staged and the bulletin issued on the Friday before the opening was largely given to that event and brought out the Bills in large numbers.

In addition there were tie-ups with a toy store, bootblack stands, taxis, music and candy stores. All of them helped business to hunch over the top, or thereabouts.

Pumped 'Em Up

Norma pearls have been a standing ad for Miss Talmadge, when they have not been masquerading as Omar Pearls or something else, but Howard Waugh went to the other extreme when he played Ashes of Vengeance at Loew's Palace Theatre, Memphis.

He persuaded a shoe store to handle the Norma Pumps and kindly loaned them a stock cut of the star with which they could have several hundred tack cards printed. These they produced and posted at their own expense, backing up a window display with plenty of stills.

A First National Release

A PAINTED LATTICE BACKED THIS FLAMING YOUTH BANNER

This is the Liberty Theatre, Portland, (Oregon, of course, Maine seldom shows). It was backed by a pair of lobby frames, the top halves of which were recessed to suggest a stage setting. That's about all they did in the lobby, but it made the business.

Pencil Hook-up Is Made Special Show

Using the pencil hook-up for Wesley Barry, the Strand Theatre, Milwaukee, worked with a store for a special Saturday morning showing of The Printer's Devil. The store took three twenties to advertise the event, giving the theatre its full share of mention.

Tickets were issued on the basis that pencil stubs were worth a cent apiece. The youngster who wanted a ten cent ticket brought ten stubs, or if he could not get ten paid a penny for each missing pencil. The idea was not only to emphasize the saving effected by the automatic pencil but to gather material for a subsequent window display.

Souvenirs were given all ticket "purchasers" and twenty-five pencils were given out at the showing, five to the redheaded boys who looked most like Barry, and five each to the handsomest boys, the ugliest boys, the fattest and the thinnest. The audience applause decided the vote.

As the advertising ran for several days, the picture was well sold in addition to this special showing.

Of course there was a parade with a brass band from the store to the theatre. That goes almost without saying. It was participated in by Wesley Barry Local, 561, Jackie Coogan Local, 753, Ben Alexander Local, 884, and Baby Peggy Auxiliary, 72, International Alliance of Boy Paraders.

New Jersey Stunt Interests England

Looking around for some novelty to put Dulcy over, Uncle Horace Judge, who is doing the exploitation work for First National out of the London office, hit upon an idea originally employed by a New Jersey exhibitor.

After vainly demanding five mud turtles, he asked for "tortoises" and got the mud turtles. He painted one of the letters in Dulcy on the shell of each and put them into the window of the big Selfridge store in London. A card announced that the first person to catch the five turtles in their proper positions to spell the name should rush in to the floor walker—that is to say, the Reception Clerk—and get an order for ten shillings worth of Mr. Selfridge's best bargains. They were also offered tickets for the Marble Arch Pavilion, where the Constance Talmadge picture was showing.

The stunt has been worked elsewhere and the shell game is proving a popular outdoor sport. The second picture shows the turtles working for the Whiteladies Picture House.

Considering the sedentary habits of the turtle you can imagine that no speed laws are being violated, but the efforts of the crowds to stir the turtles into action make a real ballyhoo effect.

But hold the idea to a short title. You can imagine what would happen if you used fifteen turtles for Ashes of Vengeance. Gosh!

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

WITH the First National production of "Black Oxen" two musical presentations only were given, in addition to the Topical Review. Both of these presentations were in six episodes, specially staged and lighted. The entire show ran one hour and fifty-six minutes, with the feature taking up one hour and twenty minutes of that time.

Reminiscences of Liszt, running fourteen minutes, opened with the Thirteenth Hungarian Rhapsody played by the orchestra, with xylophone cadenza. There was one dome Mestrum flood of 150 amperes on the orchestra, color amber. The silver draw curtains of the small production stage were closed, and from the sides, hitting the pleats, were arch spots—violet from the right and color blend from the left. The transparent windows at either side were rose pink from open box lamps directly back of the windows. Cove lights were blue and green, and blue borders on the large stage.

The second of the Liszt numbers was the baritone solo, "The Violet," with the singer on the apron of the small stage, before the silver draws. The amber flood changed to purple on the orchestra. Orange bridge lamps spotted the singer and hit the pleats of the draw curtains.

Next was "Liebestraum," played by cello soloist with the orchestra accompaniment. Amber spot from the booth was on the cello, and other lights remained as for previous number.

The fourth Liszt number was the Twelfth Hungarian Rhapsody played by the Duo Art Reproducing Piano (Joseph Hoffman reproduction). The piano was center stage, and upon a pedestal adjoining was a white bust of Liszt upon which shone a white spot from the side. No other lights except white flood from overhead on the piano.

The next was soprano solo, "Thou Who Art Thy Realm," on apron of small stage. Red borders on the large stage. Rose-pink windows. Amber inside stage strips, and red transparent columns. Violet and color blend spots forms the sides on the silver draw curtains. A light pink spot on the soloist from the dome.

The sixth and last Liszt number was the Second Hungarian Rhapsody by the Ballet of twelve in typical Hungarian dress. To the previous lights were added red foots on the large stage; two orange floods on the orchestra from the dome; red and amber spots from the sides on the dancers. Deep blue plush cyclorama back drop. The six Liszt numbers took up fourteen minutes.

Modern Love Lyrics was also in six episodes, with parlor interior set with bay window in the center, and with chairs, tables and settees appropriately placed. Prism glass chandelier hung from the center. The introduction was "Song of Love" from "Blossom Time," played by the orchestra, and then the curtains opened on the set. Mixed quartette sang "Love Sends a Little Gift of Roses," and ballet dancer emerged from bouquet of roses to dance second chorus. Tenor sang "Love My Heart is Calling," with pantomime by the dancer. Then "I Love You Truly" by the mixed quartette, and then "I Love You" from "Little Jessie James," sung by baritone, with second chorus danced by eight girls. The finale was "Song of Love" by the ensemble. Throughout the numbers the orchestra was flooded by blue and magenta from the booth. Stage lights were orange and amber, with white spots for the singers.

A First National Release

STIRRING UP GREAT BRITAIN WITH AN EXPLOIT IMPORTED FROM NEW JERSEY, U. S. A.

Jack Fuld, over in Jersey, originated the idea of a set of mud turtles with lettered backs which had to be caught in their proper order to win ticket prizes. Now Horace Judge, who is exploiting for First National over in England, is working the stunt on Dulcy and has invaded even the Selfridge store (on the right), the other showing the stunt as worked for the Whiteladies Picture House.

A First National Release

WHAT IS FLAMING YOUTH WITHOUT THE BALLOONS?

We have seen parties without balloons, but not in the pictures, and so this truck planned by the Majestic Theatre, La Crosse, Wis., runs true to form, the poster people being supplied with the jazz trade mark and sent around town on a truck.

Extensive Campaign Helped Big Brother

Putting all he had on the ball, Howard Waugh, of Loew's Palace Theatre, Memphis, got a 100 per cent. return on Big Brother just before Christmas. He had tickets to spare, so he gave the Piggly Wiggly store some in return for their co-operation which included 150 window cards and special windows in each of their 52 stores, eight banners on their trucks and 150 inches of advertising for which the store paid. In addition several thousand inserts were wrapped in the bread sold by this concern, the stunt being pinned to the bread.

That was just one angle, though. Waugh told the ministers about the story, asked them to mention the production from their pulpits and a large number of them did because they saw the picture at a special showing for the civic clubs. One minister went further and not only made a special talk at both morning and evening services but permitted the trailer to be run.

A shoe store announced the sort of shoes Big Brother liked and the leading music concern gave a sidewalk display case for the plugger song. This was also broadcasted at a wireless Christmas Eve concert.

There was a night parade of the newspaper carriers, with fireworks as well as a band and a little more than the usual elaborate displays in the lobby and on the marquise.

It was a splendid campaign and all it cost the house was an additional 25 inches in the newspapers. All the rest was free. A few of the bedridden did not show up, but the rest of white Memphis came.

Painted Players Given Balloons

Because balloons are supposed to be the last word at jazz parties, the Majestic Theatre, La Crosse, Wis., worked up an unusually effective perambulator by making cutouts of the First National paper on Flaming Youth and supplying the characters with balloons. The Ford agent donated the truck, so the only cost was for the rubber bubbles and the lithographs, and yet the display was several times more effective than a perambulator merely trusting to the paper. It gave motion and additional color and helped to sell this story to unusual business.

Extending the lithographs with practical props is not by any means new, but these balloons were particularly good not only in getting attention but in giving emphasis to the suggestion of sprightliness in the film. They were almost as good as a jazz band in getting the idea over.

The house front does not lend itself well to displays since it is rather narrow, but the marquise cornice was draped in gay bunting and the painted banner was mounted some ten feet above the marquise roof to get better display. This did not use a nude figure, as most banners have, but showed a woman's face with streaming hair forming the background for the letters of the title.

A Paramount Release

THREE HIGHLIGHTS FROM THE CAMPAIGN ON BIG BROTHER BY HAROLD WAUGH OF MEMPHIS

At the top is an urge to join the Navy and become Uncle Sam's Big Brother. Below is the lobby cutout from the 24 sheet and over to the right a portion of the display of the Piggly Wiggly stores which included 52 windows, 8 truck banners and 150 inches of advertising space for which the stores paid. There were also thousands of bread inserts.

Painting Supplements Lobby Display Banner

Interesting possibilities are developed by Manager Stille, of the Liberty Theatre, Portland, Oregon, in his use of a First National painting in the banner on Barthelmess in The Fighting Blade.

This is set into the painted rock work of the banner, balanced by a fabric panel with the star and title and with two real swords instead of one fighting blade.

These paintings are much better portraiture than most house artists are capable of, and this ingenious utilization of the idea suggests a new line of work capable of considerable elaboration, and the use of "real" properties is still further suggestive. It's not altogether new in this latter aspect, but worthy of noting again since the idea has been so little used.

The Liberty seems to be specializing in frames of late, but we wish they would find a better disposition of the stills on the floor frames.

A Universal Release

LOOKS AS THOUGH THEY HAD SPOTTED BABY PEGGY

As a matter of fact they did, so far as the camera was concerned, but the big idea is that this banner shows the skyline of New York with the populace clamoring to do homage to "The Darling of New York." The details show up poorly, but it's a great idea.

A Radio Prologue

Australia has the radio bug in as marked degree as America, so C. Scantelbury, of the Majestic Theatre, Brisbane, figured out a wireless prologue for The Isle of Lost Ships and enlisted the aid of G. O. Dagnell, of the First National agency in preparing it.

The house was darkened and on the stage only the spark of the instrument could be seen while through an amplifier came the voice of a man who could give dramatic value to the appeal of the S. S. Tiburon. In terse sentences he outlined the position and difficulties of the ship and appealed for the immediate aid the situation required. Then the broadcasting suddenly ceased as the main title flashed.

With the audience at a strong tension, the film seemed doubly interesting, and the patrons went out and told the rest of the town with such excellent results that the prologue was repeated when the film went to the later run houses. It made The Isle of Lost Ships one of the outstanding films of the past year in and around Brisbane.

Conservative

Using the personal statement style of advertisement for Within the Law, W. Griffith Mitchell, of the Majestic Theatre, Kalamazoo, Mich., did not take his space to tell that it was the greatest ever or the most costly or any of that stuff, but told that it was a striking example of Miss Talmadge's versatility, contrasting it with some of her more recent roles. It served the purpose better than the superlatives and really sold more tickets.

An Organ Recital Helped the Slump

Figuring that he needed something to jazz up the week before Christmas, and realizing that he could not afford to spend much for an additional feature, H. B. Vincent, of the Beacham Theatre, Orlando, Fla., played the organ.

He didn't play it himself, but he made his organist, Herman F. Siewert, the star, even over the film, which was Barthelmess in The Fighting Blade.

Down there they think that Siewert can give even Guilmant pointers on the wind-piano and the Christmas Eve business was almost as heavy as that for Christmas Day.

The recital number opened with the march from Aida, followed by the baccarole from Tales of Hoffmann. These were played with the curtain down and the house in semi-darkness, the organist picked up by a spot. Then the curtain was taken up to disclose a silver star with a blue spot on it and off-stage a mixed quartet sang It Came Upon a Midnight Clear. This was followed by God Rest You, Merry Gentlemen, and then Silent Night sung by the soprano alone, the four voices coming in on Adeste Fideles, while from the center of the stage a "Merry Christmas" was flashed from a transparency box.

It cost very little and yet it proved such an attraction that it will probably be repeated with a special Easter program. This leads to the suggestion that you can help business all through the Lenten season, if you have a clever organist, with selections from the various musical settings of the Stabat Mater You can even stage a weekly morning recital that will be worth a great deal more than the direct money to you in the standing you will gain with the better class of patrons.

A First National Release

ADDING A PAINTING TO THE LOBBY BANNER

This seems to be a new wrinkle from the Liberty Theatre, Portland, Oregon, where one of the First National paintings was set into the banner on Barthelmess in The Fighting Blade. These colored enlargements are better than most house artists can do.

A First National Release

A THOROUGHLY ARTISTIC BANNER ON ANNA CHRISTIE

Shaded shields and ribbed letters against a background of sea and sky gave the Liberty Theatre, Portland, Oregon, a nice announcement for the Ince production which was in keeping with the locale of the story and the exceptional merit of the presentation.

An Artistic Banner Matched Production

Anna Christie is a picture which will appeal most strongly to the more intelligent, and the advertising appeal should be directed chiefly toward getting them in. The Liberty Theatre, Portland, Oregon, met this angle cleverly with a painted banner of unusual merit.

The main painting showed a summer sea with a blue sky, all done in light colors. There was just a suggestion of two sailing vessels. At the bottom on either side were the heads of piles to which was fastened a cable which ran across the bottom, supporting an anchor in the center.

Against this were three striped shields, one considerably larger than the others. This main shield told in ribbed letters that the play was Anna Christie. On the smaller were: "A Thomas H. Ince Production" and "Eugene O'Neil's Pulitzer Prize Play."

Two paintings, one of Anna and one of Anna and Chris were shown on either side of the lobby with a pair of announcement frames to which the stills were tacked in rather untidy fashion. The banner was the chief seller.

Reconstructed Poster for Lobby Display

Cutting up a poster and reconstructing a tableau to suit his needs was the stunt of Charles Creslein, of the Rialto Theatre, Augusta, Ga.

A First National Release

A MANUFACTURED TABLEAU

Taking two cutouts, he placed these several inches in front of a neutral backing, and in front of this ran a ground piece to conceal his lights and at the same time tell of The Age of Desire. It gave him just the picture he wanted without suggesting that he was bringing the billboards into the lobby.

The heavy shadowed background is evidently due to the flash lamp used by the photographer, but it would be effective to paint in such a shadow, for emphasis, where the lighting will not give this result, but a blue-black shadow should be used in preference to a dead black. This can be done by throwing a strong spot on the figures from the desired angle, tracing the angle and then filling in with the brush.

More Red Ink

Once more the red ink extra got over. This time it was Bridgeport which used the First National idea on Flaming Youth.

W. A. Lund, of the Majestic Theatre, had some papers overprinted with "Police Reserves Called to Quell the Mob Trying to Get" on the top half of the sheet with "Into the Majestic Theatre to see Flaming Youth" on the lower. The papers were folded and displayed so that only the top lines showed, and the headline almost came true.

Made Pictures of a Coogan Contest

Changing it around a little, the Pantages Theatre in Kansas City filmed its Coogan impersonators on the stage of the theatre twice daily, once at each performance.

To advertise the idea the house sent out a float on which was a youngster dressed as Jackie in Long Live the King, seated on a throne with a duo of heralds to sound fanfares. It was not a very regal looking outfit, but it served its purpose and more could not have been done had they used a section of a real palace instead of a barber-pole effect.

A Metro Release

JACKIE TAKES A ROYAL RIDE IN KANSAS CITY

Accompanied by two heralds who could do their stuff on the trumpets without suggesting a Friday sale of fish, a small boy rode in state to advertise Long Live the King and a Jackie Coogan impersonation contest in which the contestants were filmed.

Crowded Critic Out at Why Worry Show

Everyone had heard of the apology to the public because so many persons had to be turned away from the first showing of a big one, but Doc. Clemmer, of Spokane, worded it a little differently.

EVEN REPORTER COULDN'T GET IN

The Chronicle's dramatic critic was unable to force his way through the crowds yesterday to review first showings of the new Harold Lloyd picture, "Why Worry," at the Clemmer theater.

What greater recommendation of a picture could be asked?

So the Chronicle's critic can make no comment today on the merits of the film. People who saw it tell that it is Lloyd's funniest, and the co-star, a man 8 feet 9 inches tall and weighing 460 pounds, is probably the most unusual character that the movies have introduced.

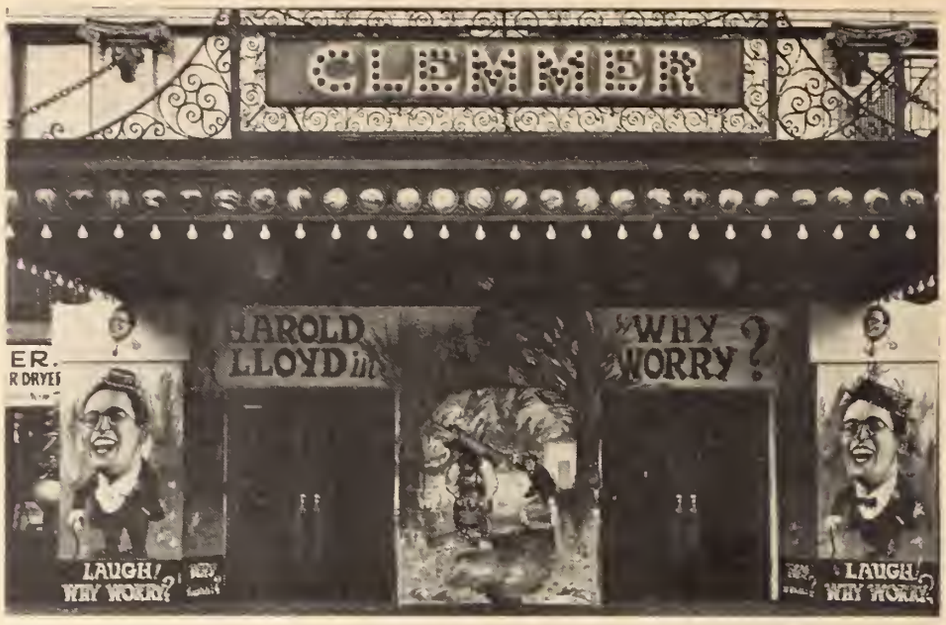
A Pathe Release

THE EXPLANATION

The morning after he opened "Why Worry" the Chronicle came out with a box which explained that the critic could not get close enough to the house to wigwag an S. O. S. to Doc and therefore had to come away without having seen the picture, so he could offer no criticism, but "people who saw it" told him it was the best thing Lloyd had ever done.

That sounds all right, and it is reasonable to believe that the critic could not get close enough to the lobby, but in a real emergency he could have telephoned the theatre and been taken in through the back door. But it is a peach of a stunt and it sold the town hard.

An exceptionally good front was figured out on this picture including some three sheets made up from the one sheet laughing heads with a body and background sketched it. It's mighty good lobby work throughout but the caricature posters are better than the rest. Try them some time, but hold the idea for a comedy. Don't waste it on a serious play where it will not work as well.



A Pathe Release

LLOYD HEADS MAKE A NEW PAINTED POSTER. LIKE IT?

Most people do. It was schemed out by Doc. Clemmer, of Spokane, for the house which carries his name, and they did so much business on Why Worry that the newspaper next morning told that the critic could not get into the house to see it.

Another Circus Front

It would seem as though every exhibitor had already played Circus Days, but Loew's State Theatre, Cleveland, was holding back for the holidays. It made a canvas front with two entrances and cut an oblong for the sidewalk box office, painting up a little to carry out the suggestion. Then canvas flats were placed either side within the tent, painted to suggest the conventional red wagon. It involved less building than the usual three sided box office mask, and at the same time gave as good an effect. Unfortunately the photographs are too poor to be reproduced.

Same in India

Two copies of the program of the Globe Theatre, Rangoon, show that the contest idea has penetrated there for one of them gives the result of a beauty contest conducted on the screen and announces a coming contest for the handsomest man at which only the women patrons will be permitted to vote.

The two programs offer "Scrap Iron" as one bill and "This Freedom" (the British booking), for the other, with Constance Talmadge in "The Love Expert" the preceding week. The rest of the program comprises an overture, a Pathe Weekly, (called the Pathe Gazette), and a fashion film, and closes with "God Save the King-Emperor." Outside of slight typographical differences the program might have come from any city in the States. F. H. Sidhwa is the manager.

A First National Release

A PERAMBULATOR USED FOR THREE PHILADELPHIA HOUSES AND ONE HOUSE FRONT DISPLAY

Circus Days was playing at the Allegheny, Colonial and Great Northern theatres, so the three houses advertised by means of one perambulator. This seems to be a stock perambulator. The lobby display is not credited to any particular house. The den seems to have been made from a tennis net and is tenanted by animals from some toy store Hagenback. It is very well done.

Black Effects Best for Newspaper Work

From a large number of examples sent in by the Liberty Theatre, St. Louis, we select three which are more or less typical of the rest and which form a capital example of the value of straight blacks and whites for general newspaper work. There are instances where benday can be very effectively used for contrast, and contrast must have been in the mind of the advertising agent when he framed this display for Hell's Hole. His idea seems to have been to play up the devil's head through making this the

A Fox Release

TOO MUCH BENDAY

one black spot in the 75 by 2. It gets prominence for the head, but it loses the title value almost entirely, and even the house signature is sacrificed. It would appear that benday is popular in St. Louis, for a number of houses use it more than they should, but benday background should seldom, if ever, be used for a title or house signature unless the white letters are sharply outlined with a strong black line. This space is weak both in display and suggestion, yet it looks better

A Fox Release

A LITTLE BETTER

in the reproduction than it does in the original and larger space. The second example, for If Winter Comes, is better because the announcement is made in a strong black and the circular frame is also in black. The shaded letter works very well indeed for the author's name, but the signature sinks into the background, unable to get display from the grey ground. Apart from the signature this is a good display, but the title sells better than the theatre because it has much greater strength. But compare these signatures with this third example, in which the house name is set against a solid black. Note

A Fox Release

REAL STRENGTH HERE

how much better this stands out, and note, too, how the curtains at the side not only close off the intrusion of other displays, but give additional prominence to the title. This is so much better than the preceding two that one wonders there should be two bendays in the set. One should have been sufficient, yet there are a number of other benday examples in the display, and all of them suffer from the same lack of strength. Benday if sparingly used is of real advantage, but it cannot compare in display value with the strong black and white. It is better where held for program work or similar effects. It has small excuse for getting into the newspapers, though there are times when a benday ground will work better than a solid black or white. The Liberty strikes a good average, but they should lock up the benday machine and hand out the key only when it can be demonstrated that the benday will work better than straight black and white. It is probably all a part of the craving for art effects, but art effect doesn't always mean ticket selling, and the idea of buying newspaper space is to sell more tickets than usual.

Small Title Cut Not Very Strong

The two-column title cuts prepared by First National are evidently liked by a number of managers, for we find them frequently employed, but it does not seem to us that they work very well. Certainly they do not show well in the small spaces for which they are designed. This for The Wanters, which was used by the Garden Theatre, Paterson, is skilfully done, and it performs the almost impossible in that it gives a white title against a combination white and black ground without the sacrifice of legibility. This really is an achievement, for it is a ticklish thing to attempt and yet the artist has held to the strongest visibility through extending the black around the body of the letter without rising above or falling below the line. The trouble with this class of cuts is that no cut will look well in so small a space, least of all one that goes clear across. It would be better to use type for the title and work in a smaller one-column cut. In this instance we think that just the reaching

GARDEN
ALL NEXT WEEK
World's Initial Presentation,
The Wanters
JOHN M. STAHL Production
THE PLAY OF THE LUXURY LOVERS.
The World Is Full of Wanters
Everybody wants something. The poor girl—riches; the rich girl—happiness!
John M. Stahl pictures them here. Pictures their lives, their longings pictures fulfillment and then unthought-of realization. It hits pretty close, as Louis B. Mayer presents it from the story by Leila Burton Wells; adapted by J. G. Hawks and Paul Bern; directed by John M. Stahl, who made "The Dangerous Age" a marvelous picture.
OUR USUAL LOW PRICES WILL PREVAIL.
DON'T MISS THIS GREAT HUMAN DRAMA.

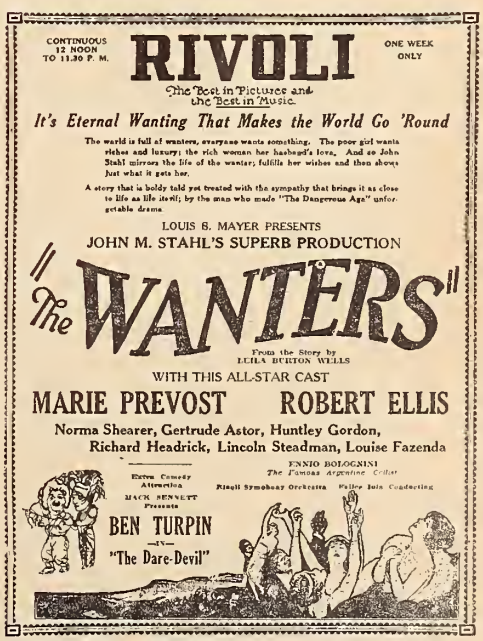
A First National Release

TOO SMALL TO BE USEFUL

hands, vignetted below the title, would have been better than the full width, though we believe that had this been offered none would have been ordered. There seems to be a demand for precisely this style of cut, but we think that those who require them would do better with some other form of display. This type of advertiser seems to feel the need of a cut without being able to afford the space for the display of one of reasonable size. No cut at all is apt to be better than a small one, and a one-column cut fixed up will often prove better than a small two-column width, as we have shown by several examples in the past.

Plenty of Type Is Better Than Cuts

Plenty of type is better than cut work as a rule, and the Rivoli Theatre, Baltimore,


CONTINUOUS 12 NOON TO 11.30 P. M.
RIVOLI
ONE WEEK ONLY
The Best in Picture and the Best in Music.
It's Eternal Wanting That Makes the World Go 'Round
The world is full of wanters, everyone wants something. The poor girl wants riches and luxury; the rich woman her husband's love. And so John Stahl mirrors the life of the wanter; fulfills her wishes and then shows just what it gets her.
A story that is boldly told yet treated with the sympathy that brings it as close to life as life itself; by the man who made "The Dangerous Age" unforgetable drama.
LOUIS B. MAYER PRESENTS
JOHN M. STAHL'S SUPERB PRODUCTION
"The WANTERS"
From the Story by LEILA BURTON WELLS
WITH THIS ALL-STAR CAST
MARIE PREVOST ROBERT ELLIS
Norma Shearer, Gertrude Astor, Huntley Gordon, Richard Headrick, Lincoln Steadman, Louise Fazenda
ENNIO BOLOGNINI
The Famous Argentine Cellist
Ripoli Symphony Orchestra
Felix Jois Conducting
Extra Comedy Attraction
MACK SENNETT Presents
BEN TURPIN
—IN—
"The Dare-Devil"

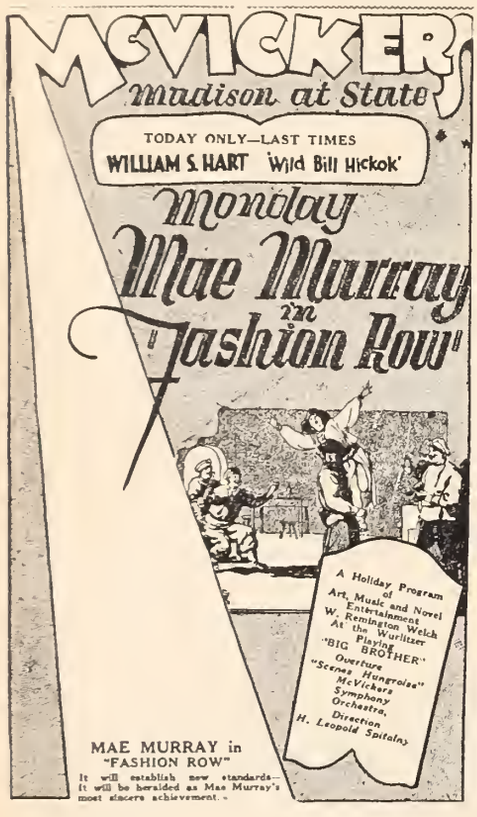
A First National Release

TYPE WORKS BEST

uses very little cut on The Wanters with the result that it puts the picture over better than could have been done with cuts. The reaching hands below the space give the idea of the play, but the story is sold on type talk instead of cut appeal, with the lines lifted from the press book. Some of this talk is spoiled by being set in a small bold face, which is not as easy to read as would be a Roman, but apart from this the type is well handled and much to be preferred

Small Type Gets Most Prominence

In this display from McVickers Theatre, Chicago, the lettering at the bottom of the light ray which drops from the initial letter really gets more prominence than the larger letters sunk into a background of benday. At that the black lettering comes up better than would white against the same ground, but it does not get the eye as does the real type below, because the eye first follows the



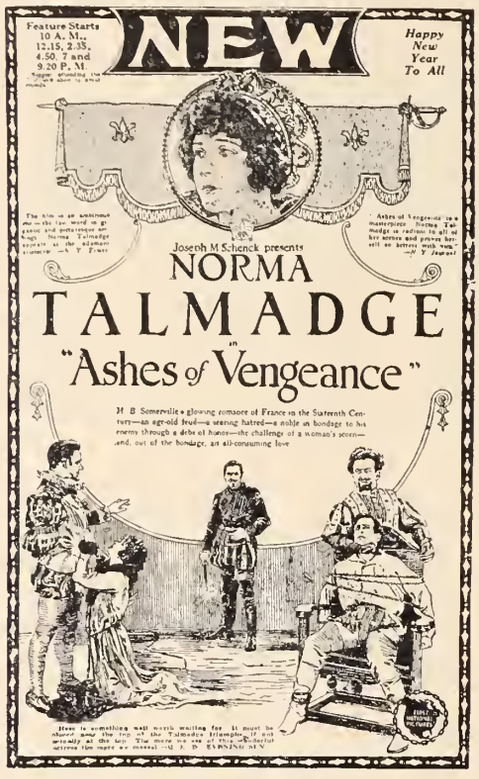
A Metro Release

A CLEVER DEVICE

ray of light to the bottom and then comes back to look at the cut. Taken by itself, the real value of this idea is not apparent. It must be seen on the page with other displays of similar size to realize how this streak of white gives individuality to the space that makes first claim to the reader's attention. This is only 95 lines by 2, though that is a fairly large advertisement for Chicago papers, but it stands out like a quarter page in a space where most of the announcements are of the regulation form. This would work even better on a larger space where the type letter could be made a little larger, but if you use the idea, hold to the style and do not try to put too much into the white space. This will also work up well into a painted poster, say a yellow beam against a deep blue. Before you pass from the illustration note the mortise.

Graphic Scene Cut Helps Make Sales

As a rule the scene cut does not mean much in an advertising display. It is seldom that the scene will get over to the point of challenging curiosity, but this display, apparently from the plan book, used by the New Theatre, Baltimore, on Ashes of Vengeance, does make for a real interest in the title.


Feature Starts 10 A. M., 12:15, 2:35, 4:50, 7 and 9:20 P. M.
NEW
Happy New Year To All
Joseph M. Schenck presents
NORMA TALMADGE
in
"Ashes of Vengeance"

A First National Release

A GOOD SCENE CUT

It is well drawn, without a superfluity of detail. It is spirited in action, and it tells a story. The portrait cut at the top is a little too dark. Here a good line cut would have been much better than a half tone, and more in keeping with the line work below, but the general effect is excellent, and makes a fine display where so large a space can be afforded. This is 145 lines by three; a trifle longer than a three tens. That's a lot of space to use, but not more than the Baltimore average, and it provides room for an excellent layout, though we think that there is too much press comment and too little original appeal. The picture seems to have come into Baltimore a little late, but it made a fine New Year's attraction and got the house started well on the new year. What we like best about the display is that the type announcement is made superior to the cut, for the type is always the more important—or should be.

Much Small Type Hurts Sales Pull

This three sevens from the Luna Theatre, Lafayette, Ind., is good, but there is too much small type. It would have been better had the top line been eliminated to let the sales talk be told in an eight-point roman instead of this rather illegible full-face. This is particularly true since the author's name is misspelled. Cutting that out and hitting up the plan book copy below would have gained greater interest for the story. Most persons do not realize that a monotone does not read as well as a shaded letter, but it is a fact that the shaded letter is from 25 to 50 per cent. more legible than a monotone of the same size in which all of the lines

A First National Release

TOO MUCH SMALL TYPE

are the same thickness. This bold face is a monotone, and in smaller than ten point it is very difficult to read, with the result that the effect of some smartly written talk is partly lost because the reader will not bother with it. This advertisement is unusual in that it makes no use whatever of the chief sales point of the picture—the appearance of Miss Nilsson as a boy. In most instances this is made the chief appeal and as a general thing this has been considered sufficient in itself to sell the story to those who do not know the book. This display is not at all up to the Luna average.

Used a Tint Block

Generally two-color work in newspaper advertising means two-color letters, but the Palace Theatre, Montreal, recently advertised Little Old New York in a full page, making the background a light yellow on which the text and cuts were printed from the black form. This tint block effect was more striking than a page printed partly in black and partly in a color.

All Went Up

Even the business went up on Going Up at the Hippodrome Theatre, Waco, Texas. J. P. Harrison tied things from toy balloons to shotguns to the title and even tagged the hotel elevators, which went up only half the time. The shotgun idea was that ducks were going up, but not too high for the advertised gun.

The hotel stunt was supplemented with a collection of propellors and other airplane bric a brac.

Hailed the Chief

Figuring that the police escort for the film cans of a feature had grown a little stale, the Imperial Theatre, San Francisco, induced the Chief of Police to assume personal responsibility for the safe-conduct of Under the Red Robe from the train to the theatre. Pinning it on the Chief got a lot of extra newspaper work.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Not a Drum Was Heard"

Charles Jones and Fine Cast in Fox Picturization of Ben Ames Williams Story

Reviewed by Mary Kelly

Charles Jones returns to Westerns in his new Fox vehicle based on a story by Ben Ames Williams. A sentimental appeal in addition to a fair amount of stirring action is found in its theme of friendship and sacrifice. There is some fine acting here and with a story of at least average interest, "Not a Drum Was Heard" should register favorably in the box office.

The story of two men who love the same girl is pictured with a few novel touches and, in the last half, a sequence of dramatic incidents through which the suspense is well sustained. Charles Jones and William Scott play these two roles with feeling and conviction. With less capable acting and directing, the theme might have seemed too sentimental for realism. But the star's performance has an air of charming bravado about it, which in addition to a certain strength in plot treatment, signifies satisfying entertainment for the majority.

In the original story by Ben Ames Williams, the title "Not a Drum Was Heard" was more applicable than it is to the screen version. It referred to the silent sacrifice which one man made in facing punishment by hanging, so that the other man could go back to his wife and child, undisgraced. But the ending has been changed to a happy one. The guilty man dies from the effect of wounds but his confession in court saves the hero who eventually wins his friend's wife whom he has always loved.

Betty Bouton is charming as the heroine and Frank Campeau gives one of his excellent characterizations. The acting is above average and the picture should please, generally.

Cast

Jack Mills ..... **Charles Jones**
Jean Ross ..... **Betty Bouton**
Banker Rand ..... **Frank Campeau**
James Ross ..... **Rhody Hathaway**
The Sheriff ..... **Al Fremont**
Bud Loupel ..... **William Scot**
Jack Loupel, Jr. ..... **Micky McBain**

Story by Ben Ames Williams.
Scenario by Doty Hobart.
Direction by William Wellman.
Length, 4823 feet.

Story

Jack Mills is the loser in a love suit for Jean Ross who marries his pal, Bud Loupel. Bud tries to buy a house on the installment plan but fails in his payments and, fearing he will lose his home steals some money from the bank where he works to invest in oil. The owner finds out but Jack saves Bud by holding up the bank and pretending to take the money which Bud has really stolen. The owner is shot by Bud and in the trial Jack takes the blame but Bud, who is dying from wounds swears he is guilty. Jack promises to care always for Bud's wife and baby.

FEATURES REVIEWED IN THIS ISSUE

Average Woman, The (Burr)
Breathless Moment, A (Universal)
Flaming Barriers (Paramount)
Net, The (Fox)
Not a Drum Was Heard (Fox)
Painted People (First National)
Pied Piper Malone (Paramount)
White Panther, The (Goldstone)

"The White Panther"

Story of "Sheik" Atmosphere in Phil Goldstone Offering, Starring Rex (Snowy) Baker

Reviewed by Mary Kelly.

As an average program feature in houses where the picture with "sheik" atmosphere still draws, "The White Panther" will do fairly well. In this, Phil Goldstone presents Rex (Snowy) Baker as an English officer at a Persian post. It is not precisely a sheik picture but belongs to that class and includes one or two incidents that carry out the usual idea in such pictures.

Title refers to a mysterious raider of the desert who travels on a white horse. In order to avenge the wrong done a native woman, he gets into various complications, which include of course the rescue of an English girl who is at the mercy of the desert bandits.

Most of the story is far-fetched, but fairly entertaining because of its action. Rex (Snowy) Baker gives an agile performance in a role of gallantry and although the various situations and combats seem a trifle stagey, there is a swing about it that will please a number of the fans. There is no startling feature about the production either in acting, story or treatment but it may prove appealing in many of the neighborhood theatres.

Cast

Bruce Wainright ..... **Rex (Snowy) Baker**
Irene ..... **Gertrude McConnell**
Tommy ..... **Phil Burke**
Yasmiri ..... **Lois Scott**

Story by Jack Natteford.
Direction by Alvin J. Neitz.
Length, 4600 feet.

Story

Yasmiri, daughter of a prince of Persia, falls in love with Tommy Farrell, an English officer and the affair goes so far that her father and the natives are determined on revenge. They seize Irene, an English girl with whom Tommy is really in love, but she is saved by "The White Panther,"—Bruce Wainwright who has been the champion of all victims of the desert bandits and who fights for Irene at the risk of his life. Tommy is killed in a feud and the British cavalry arrive in time to save Bruce and Irene.

"Flaming Barriers"

Jacqueline Logan and Antonio Moreno in Paramount Feature Which Has Excellent Forest Fire

Reviewed by C. S. Sewell

Byron Morgan, author of several automobile stores for the late Wallace Reid, is responsible for Paramount's "Flaming Barriers." The theme centers around a fire engine this time, and the attempt to demonstrate its efficiency despite strenuous and even villainous opposition. An aeroplane plays a prominent part and the significance of the title is found in a situation involving a forest fire.

The picture follows along familiar lines, with a city chap who is brought to the small town and expected to aid the villain in destroying the business but who falls in love with the inventor's daughter and although his activities are misconstrued helps the inventor and finally wins the girl's love.

The outstanding feature of the film is the forest fire, which is well handled, and considerable interest is aroused in the sequences showing how the heroine by using an aeroplane goes and gets the engine in time to save a burning bridge, the only avenue of escape for hundreds of persons. The cast, headed by Jacqueline Logan and Antonio Moreno, with Robert McKim in a "heavy" role, is an excellent one.

This offering belongs to a type of story in which there is very little suspense, as the final outcome can be foreseen at an early stage; its chief appeal lies in the acting and the building up of the scenes and in the comedy touches kidding the local fire department and Walter Hiers' work as an efficiency expert. It is a picture which, while not distinctive from any standpoint, contains an average amount of entertainment value and will probably satisfy in the majority of houses.

Cast

Jerry Malone ..... **Jacqueline Logan**
Sam Barton ..... **Antonio Moreno**
Henry Van Sickle ..... **Walter Hiers**
Patrick Malone ..... **Charles Ogle**
Joseph Pickens ..... **Robert McKim**
Bill O'Halloran ..... **Luke Cosgrove**
Mayor Steers ..... **Warren Rogers**

Story by Byron Morgan.
Scenario by Harvey Thew.
Directed by George Melford.
Length, 5,821 feet.

Story

Patrick Malone, living in a small town, has invented a fire truck, but his funds are in bad shape and Pickens, the town banker, seeking to get control of it, sends to the city to his business associate for a man to come ostensibly to jazz up the business but really to wreck it. Sam Barton is sent, but he finds the truck is a good thing, falls in love with Malone's daughter Jerry, and refuses to enter into Pickens' schemes. During a visit of neighboring fire chiefs a forest fire occurs and Sam and Jerry are able to prove the value of the truck in putting out a burning bridge, saving hundreds of people who have been trapped. This brings about the sale of a large number of the trucks, meaning happiness for Malone and his daughter and Sam and discomfiture for Pickens, who is thoroughly disgraced.

"Pied Piper Malone"

Thomas Meighan's Newest Paramount Picture is Based on an Original Story by Booth Tarkington

Reviewed by C. S. Sewell

Thomas Meighan's newest Paramount production, "Pied Piper Malone," is based on a story by Booth Tarkington, and, as indicated by the title, the theme was suggested by the old fable of the Pied Piper of Hamlin, who freed the town of rats and then lured the children away with his music when his demands were not granted. It is the second of this star's recent pictures with an atmosphere of the sea.

The title refers to the fact that, when the grown folks in the small town, even to his sweetheart, turn against him, the children, who all love him, stand by him, and march to the ship to see him sail, and indirectly bring about his vindication. This introduces a somewhat whimsical note into the production, but it is not played up very strongly.

Despite the previous good work to the credit of star, author, director and scenario writer, the picture is one of only average interest. This is partly due to the fact that it is rather long drawn out and could be told in considerably less footage, and also that some of the vital points of the story are not entirely convincing, as, for instance, the acceptance of the story of the mate without giving the star a hearing, and the sequence where the star, helping his intoxicated friend home, goes by the church as the congregation is leaving, and every one immediately believes he, too, is intoxicated.

There is quite a bit of human interest in the story, and Meighan is cast in a very sympathetic role. There is, however, very little of the intimate insight into childhood psychology that has characterized most of Booth Tarkington's works, and the picture will doubtless disappoint this author's followers. Well made from a production standpoint, and portrayed by a high-class cast, it should prove pleasing to the average audience; but will probably not be considered as up to the standard of entertainment value usually found in a Thomas Meighan picture.

Cast

Jack Malone.....Thomas Meighan
Patty Thomas.....Lois Wilson
Mother Malone.....Emma Dunn
J. P. Malone.....Charles Stevenson
Captain Clarke.....George Fawcett
Charles Crosby.....Cyril Ring
Betty Malone.....Peaches Jackson
The Barber.....Charles Winninger
Housekeeper.....Dorothy Walters

Story by Booth Tarkington.
Scenario by Tom J. Geraghty.
Directed by Alfred E. Green.
Length, 7,264 feet.

Story

The Malone family practically monopolize the industries of the old-fashioned seaport town of Oldport. Jack, the pet of the family, is the only one who follows the sea and he is second mate on the ship Langland. Crosby, the first mate, is in love with Patty Thomas and so is Jack, and the rivalry is intensified when Jack is promoted over Crosby. In a storm at sea, Captain Clarke is drunk and the ship is lost. Crosby says Jack was also drunk and Jack and the Captain are fired. All the children love Jack and when he is mistaken for being drunk while helping the old captain home and both are requested to leave home, the children stick by him. Jack is finally vindicated and Patty agrees to wait for him when he goes to sea in a ship his brothers have purchased for him and the Captain.

"The Breathless Moment"

William Desmond in Universal Story of a Reformed Crook Who Made Good in a Small Town

Reviewed by C. S. Sewell

Starting off with an excellent sequence involving the theft of valuable paintings, Universal's "The Breathless Moment," starring William Desmond, gives promise of being a fast-moving crook melodrama; however, the tempo soon changes and the majority of the footage deals with a Wallingford type of story in which the crook-hero in a small town jumps in and for the love of a girl succeeds in making a big success of a run-down business.

The action slows down in the small town episodes and the human interest angle is built up to take the place of the crime-melodrama angle. While this follows along familiar lines, it has been nicely handled so that considerable sympathy and interest is aroused and there is good suspense in the scene where after one crook robs the bank, the other one returns the money; this apparently constitutes the situation on which the title is based.

The cast is entirely satisfactory and William Desmond has a congenial role as the hero. There are some amusing comedy scenes involving the other crook, a morose individual, but these are at times overplayed. Charlotte Merriam is attractive as the girl. There is a pretty, if conventional, romance, a certain breeziness to the production and considerable human interest, which combine to make it a picture that should afford satisfactory entertainment for the masses.

Cast

Billy Carson.....William Desmond
June Smart.....Charlotte Merriam
David Smart.....Alfred Fisher
Detective Quinn.....Robert E. Homans
Mildred Day.....Lucille Hatton
Banker Day.....John Steppling
Evangeline Jones.....Margaret Cullington
Tricks Kennedy.....Harry Van Meter

Story by R. L. Schrock and Harvey Gates.
Scenario by William E. Wing.
Directed by Robert Hill.
Photographed by William Thornley.
Length, 5,556 feet.

Story

Billy Carson, a clever crook, with his pal, Cassidy, fool Detective Quinn and succeed in getting away with valuable paintings. Carson in an accident saves Quinn's wife and child and in return Quinn helps him get away when he returns the paintings. Carson goes to a small town, falls in love with June Smart and helps her father jazz up his store until it becomes a money maker. The appearance of an old pal, Kennedy, threatens to spoil everything and this is complicated by Cassidy robbing the bank when $10,000 is needed to save the business. Carson, however, cleverly returns the money and everything comes out all right.

Scene from "The Stranger," a Paramount Picture.

"The Average Woman"

C. C. Burr Presents Real All Star Cast in Picture with a Theme

Reviewed by James Keane

"Give 'em a theme to exploit and advertise" must be C. C. Burr's first rule. The second is "Give 'em a cast." On both points he has succeeded in his latest offering for the state rights market, "The Average Woman."

The theme of this production is that indicated in the title, and already we can see some of the many angles that exhibitors will seize upon to arouse interest. "Are you an Average Woman?" the teaser ads will shout. "Is the Average Woman of today any different from the Average Woman of Grandma's day?" the copy will go on to read.

To back the exploitation up there is an acceptable production, with direction up to the standard by W. Christy Cabanne, and a cast of experienced players. There is something of suspense in the sequences feeding the belief that perhaps the Judge's dead wife, whose memory he reveres, had hidden a dread secret of illicit love from him.

Cast

Sally Whipple.....Pauline Garon
Rudolph Van Alten.....David Powell
Jimmy Munroe.....Harrison Ford
Judge Whipple.....Burr McIntosh
Mrs. La Rose.....DeSacia Moers
Colonel Crosby.....William Tooker
"Tike" La Rose.....Russell Griffin
Bill Brennon.....Colt Albertson

Story by Dorothy deJagers.
Scenario by Raymond S. Harris.
Directed by W. Christy Cabanne.
Length, 6,000 feet.

Story

Sally Whipple, loved by Van Alten, a society man who is secretly the owner of a disreputable road house, meets Jimmy Munroe, a newspaper man, and they become in-

terested in each other. The city council investigates the road house and orders a raid, but the information leaks out and Sally's fathers demands that Van Alten cease his attentions to Sally. Van Alten takes Sally to the tavern and by means of a bunch of letters apparently casting discredit on her mother, he forces Sally to agree to marry him. A jealous woman, Mrs. La Rose, gives information that leads to a raid in which Sally is trapped. Judge Whipple, hearing of the letters, explains that they are of no significance. Van Alten rebuffs Mrs. La Rose and she kills him. Later Sally and Munroe find happiness with each other

"The Net"

Stage Melodrama Filmed by Fox With Barbara Castleton in Featured Role

Reviewed by Mary Kelly

There is a semblance of the unusual about some of the scenes in this Fox picture that makes an unconvincing story rather fascinating at times. It has been well directed and produced. The material, dealing with an amnesia victim who is forced to assume a murderer's crime, will hardly appeal to all types of audiences. But, with some curtailment, the production should meet the demand in houses where melodrama in which the atmosphere rather than the action provokes the suspense, is liked.

Although this is classified as a mystery drama, it is not that in actual incident. It is plain that the man accused of murder is an upright character and the average person knows what will happen—that he will recover his memory in time to save himself. But through the directing of J. Gordon Edwards, there is a certain tension that perhaps not all fans, but many, will feel.

The settings are elaborate and beautiful. The cast is not a list of prime favorites but includes a number of performers who get fairly good results with rather difficult parts. Albert Roscoe, Barbara Castleton and Raymond Bloomer are among these.

Cast

Allayne Norman ..... Barbara Castleton
Bruce Norman ..... Raymond Bloomer
The Man ..... Albert Roscoe
Mr. Royce ..... William H. Tooker
Nurse ..... Helen Tracy
The Boy ..... Eliah Nadel
The Vamp ..... Claire De Lorez

Based Upon Book and Play by Maravene Thompson.

Scenario by Olga Linek School.

Direction by J. Gordon Edwards.

Length, 6,000 feet.

Story

Tragedy throws a net of circumstances bout a young wife and forces her to chose between casting the shadow of a crime over her young son or of fastening the crime upon a stranger who has wandered into the studio suffering from amnesia. She places some of her husband's letters in the unknown's pocket and allows her husband to escape. The action leading up to the time when her supposed husband recovers his memory and the dramatic scene when he learns that the woman is not his wife forms the dramatic sequence.

"The Fast Express"

William Duncan in Fast-Moving Universal Serial with Better Than the Average Story

Reviewed by C. S. Sewell

Universal's newest serial, "The Fast Express," starring William Duncan and Edith Johnson, starts off with a bang, and, judging from the first four episodes, it should prove a delight to serial fans. The introductory title, showing a locomotive apparently rushing right onto the spectators, is a whiz; the action starts off without any preliminaries, and that pace is maintained.

Based on the well-known writer, Courtney Ryler Cooper's "Crossed Wires," this chapter-play, which is above the average in story value and in logical development despite small inconsistencies, at the same time retains the thrills and speed which the fans like, with the usual stunt and suspense as to the outcome.

The theme concerns the ferreting out of the cause of mysterious accidents which are causing delays to a fast express train. Almost in the opening scene the hero—a ranchman—is appointed president of the road, and then things begin to hum. About the third episode a mystery element is introduced, in which it develops that the heroine and the villain are friends in private life, and are both posing under assumed names. This serves to intrigue the imagination and to add to the appeal of the fast physical action and stunts. You will want to see each succeeding chapter, not only to find out how the final stunt works out, but to follow the development of the story.

The opening episode leaves the hero unconscious on a track in front of an onrushing train, the second showing the heroine sinking in a log jam; the third has both falling from a fire-escape, and in the fourth, following an attack by thugs, the floor crashes through with the crowd, burying them in wreckage. There are also numerous fights, and other thrills and moments of suspense.

The stars are congenially cast, and their supporting players are entirely satisfactory. The picture has been well directed by William Duncan. It contains all the elements that appeal to regular serial fans and many that should attract new ones. If your patrons like serials you will make no mistake in booking this one.

"Painted People"

Colleen Moore and Fine Cast in First National Picture

Reviewed by Sumner Smith

Colleen Moore does perhaps the best comedy work of her career in this picturization of Richard Connell's story. Seldom has any comedienne of the screen been as amusing as this petite little miss is in "Painted People." Not only does she screw her face into a variety of comical expressions, but each change of her countenance shows the thoughts that are going on in her mind. In other words, Miss Moore is advancing the plot while being funny; not merely making faces. Certainly she gives every indication of being one of the exhibitors' best box office bets if she is given good stories.

The lack of a believable, coherent, gripping story is the unfortunate fault of this picture. Seemingly, there have been variations from the magazine story by someone who simply crammed the picture with all the so-called sure-fire situations he could remember. This, he seems to have argued, went over big in such-and-such a film, so we'll use it here.

This weak foundation for the splendid work by Miss Moore and such excellent players as Ben Lyon, Anna Q. Nilsson, Mary Carr, Mary Alden, Sam de Grasse and Charles Murray reflects all the more credit on their abilities. With a less capable cast "Painted People" would have fallen flat; as it now stands, it sparkles all the way through with real, mirth-provoking comedy, and many audiences will forgive its failure to be either realistic or straight farce.

Cast

Ellie Byrne ..... Colleen Moore
Don Lane ..... Ben Lyon
Stephanie Parrish ..... Charlotte Merriam
Preston Dutton ..... Joseph Striker
Tom Byrne ..... Charles Murray
Fred Lane ..... Russell Simpson
Mrs. Byrne ..... Mary Alden
Mrs. Lane ..... Mary Carr
Henry Parish ..... Sam de Grasse
Mrs. Dutton ..... June Elvidge
Leslie Carter ..... Anna Q. Nilsson
Ed. Decker ..... Bull Montana

Adapted from Richard Connell's story, "The Swamp Angel."

Directed by Clarence Badger.

Length, 5,700 feet.

Ellie Byrne and Don Lane, chums, living in the poor section of a factory town, go away to make their fortunes, Ellie wishing to become a lady so that she can marry Preston Dutton, a society chap, and Don being infatuated with Stephanie Parrish, daughter of a wealthy man. Ellie becomes a leading actress and Don the author of her first play. Ellie refuses Dutton's suit when she learns he is after her money, and Stephanie returns Don's engagement ring. Ellie and Don go back to the factory town disillusioned, and realize that they love each other and in reality had not bettered themselves for someone else but for each other.

SCENES FROM CHAPTER FOUR OF "THE WAY OF A MAN," A TEN EPISODE SERIAL WRITTEN BY EMERSON HOUGH, DIRECTED BY GEORGE B. SEITZ AND RELEASED BY PATHE

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

HERE is what First National's publicity department thinks of heralds and their preparation:

"The axiom that every extra wrinkle means another dollar from the old man's bank is borne out nowhere so forcibly as in the planning and preparation of motion picture novelties and heralds.

"Whenever a cutout outline is made of a figure on a herald, an extra fold, an original little twist or an odd shape, it means additional expense to the exhibitor. And the man planning these heralds is constantly having it impressed upon him that the exhibitor is a hard-toiling slave who barely gets by and who has to rub his hands five times over every penny before he lets it slip out.

Saving Effected

"These heralds and novelties are usually prepared by the producing companies because they can effect a considerable saving for exhibitors by ordering large quantities. But it is up to the planner to see to it that the cost is as small as possible. He simply has to keep down expenses for the exhibitor. Add to that the fact that he is expected to provide variety, scintillating brilliancy and strikingly original ideas with every product of his genius and one gets a conception of the job he is up against.

"First National's novelty heralds are designed with the threefold idea of simplicity, attractiveness and getting over one central idea.

"One herald at least is prepared on every picture, and it is done by S. Charles Einfeld, who, in association with C. F. Chandler, prepares all First National's press sheets.

"Variety in color as well as in design and idea, plays an important part.

"The contrasting violet and white of 'The Meanest Man in the World' folder made an arresting display. The cutout head of Holbrook Blinn served a similar purpose on 'The Bad Man' folder. Vivid coloring marked the one-fold heralds on 'Flaming Youth' and 'The Dangerous Maid.' Unusual folding featured the offerings on 'The Song of Love' and 'The Eternal City.'

"By far the most novel, however, was the six-fold herald on 'Ponjola,' where the front cover showed the head of Anna Q. Nilsson. The halfway overlapping top was folded to show her with a girl's wealth of hair. By lifting the top half cover Anna was shown in all the masculinity of a 'man's' hair-cut.

"If eternal vigilance is the price of success it is also the watchword of the man who holds his job by continually digging up new novelty ideas."

Pathé News
Sees All Knows All
FIRST TRACE OF DIXMUDE
Town pays tribute to body of Comm. Grenadan of Dixmude, whose body washed up on Sicily coast is first indication of fate of lost dirigible.
Exclusive Pictures
U. S. GOBS VISIT SPHINX
Sailors travel via "Camel Express" to Sahara where they become acquainted with century-old desert monuments.
McADOO IN COWBOY TOGS
Presidential candidate for Democratic nomination dons Wild West clothes to make trophy award.
6-MASTED SCHOONER SINKS
Loaded with 4,000-ton coal cargo, picturesque vessel sinks off New England coast.
HERE TODAY

Sample of one-sheet issued on Pathe News. Stock design is the same, with copy changes for each issue.

THE First National heralds sent to us with the foregoing article bear out the good things said about them. We are inclined to the belief that all of them are sold at a very reasonable price, too. To our mind two dollars per thousand is not a lot of money for an exhibitor to pay for a two-color herald. None of the samples of heralds sent us, including those with three or four trick folds, is sold to the exhibitor at more than $3.50 per thousand.

All of them were printed by a big Cincinnati printer who has won quite a reputation for the printing of heralds, programs, etc., for the motion picture trade.

BOOKINGS of the Warner Brothers screen version of Katherine Norris' novel, "Lucretia Lombard," recently released under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully 75 per cent. of exhibitors preferred to use "Flaming Passion" for the releasing title.

This is a most emphatic answer to those lay and newspaper critics who have superciliously stuck their noses up in air at

A beautiful twenty-four sheet issue by Metro. Simple, dignified and powerful. In original colors it is an especially beautiful thing.

Louis B. Mayer presents
THE
FRED NIBLO
PRODUCTION
THY NAME IS WOMAN
WITH
Ramon Novarro and Barbara La Marr
ADAPTED BY HERBERT BRENON FROM THE PLAY BY HERB. SCHLOSSMEER AND E. J. GLAZER AS PRODUCED BY WM. A. BRADY
A METRO PICTURE
everything but love - until he came

Effective twenty-four sheet planned by A. M. Botsford for a new Paramount release. Color scheme aids effect considerably.

motion picture producers who changed book titles for "box-office" titles.

In the columns of this department of December 1, 1923, we stated that it would be interesting to learn just what percentage of exhibitors chose to present the picture under the book title and under the "box-office" title. At that time we raised the question as to how much more the title "Flaming Passions" would mean, in an advertising sense, than the title "Lucretia Lombard."

Now we know.

IT is our opinion that the average press book does not carry enough samples of small-space advertisements. The big-city exhibitor who uses small space because of the high cost per line is hard put to it to get anything outstanding in his advertisements. It seems to us that press books could help out quite a bit in this respect. For instance, wouldn't it be a good idea to incorporate, say, a half-inch and an inch silhouette cut of the star's head—or something like that, in each press sheet? We think so.

What do you think, Mr. Big-City Manager?

GETTING the Movie Crowds Into Your Store" is the title of a booklet mailed to booksellers by Grosset & Dunlap. The purpose of the booklet, which is a comprehensive sixteen page affair, is to sell the bookseller on the idea of co-operating with the exhibitor who is presenting or about to present a picture made from a book. This it endeavors to accomplish largely through proof of what already has been done.

The subject matter of the booklet backs up the "book" pictures' press books, all of which constantly have been urging the exhibitor to get in touch with his local book shops. With such added co-operation from every quarter, there should be great impetus given the sale of theatre seats and photoplay editions of books.

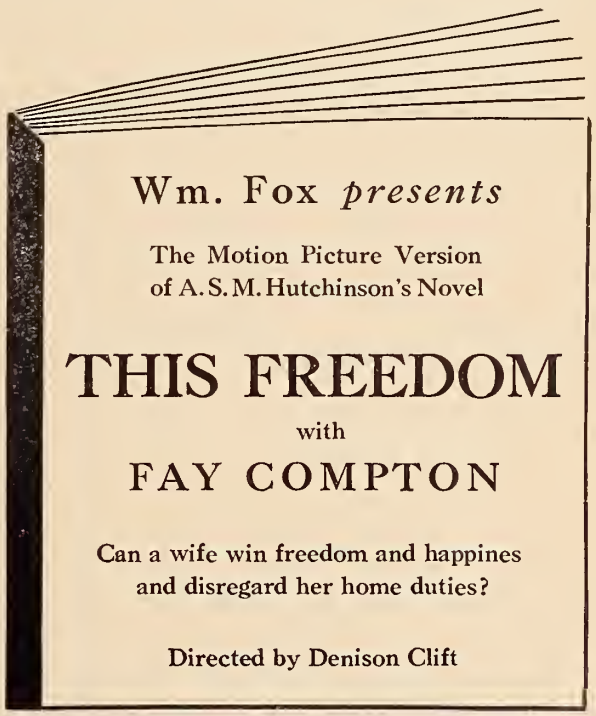
IF it is possible for a good sample to close a sale it is even more possible for a poor sample to drive away business. And that's why we were actually surprised the other day to see, in a certain theatre in New Jersey, a trailer that actually made us angry.

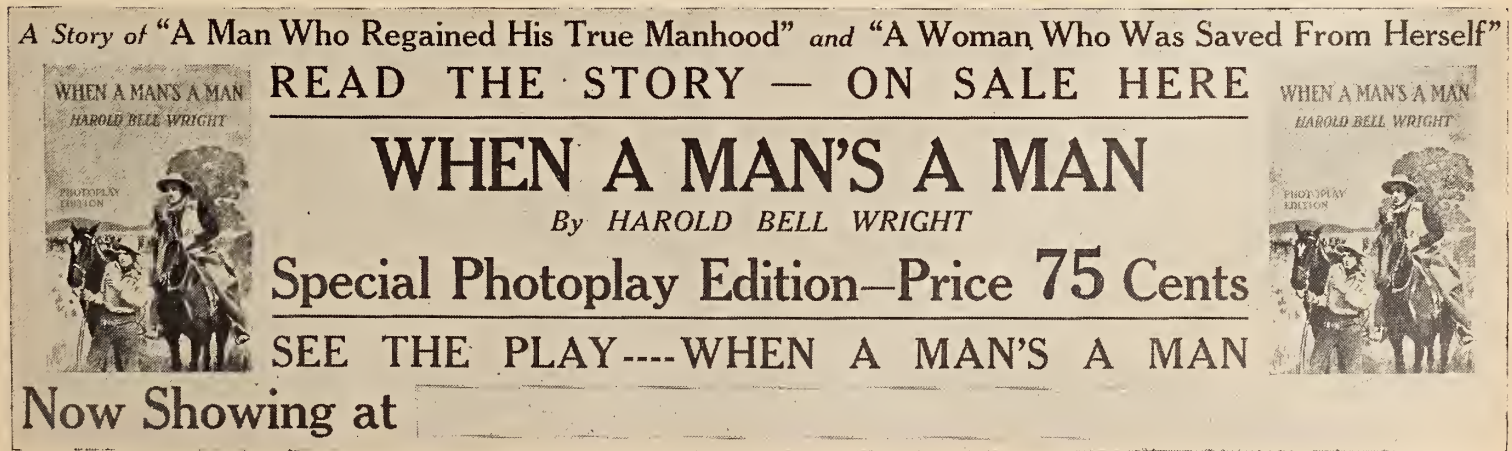
The subject matter of the trailer was O. K. But the condition of the film! Oh, boy, if the print of the picture the trailer advertised was only in half as bad condition as was the trailer it certainly must have been a mess.

Naturally, we didn't go back to the theatre to see the picture. But what do YOU think of an exhibitor who would run a trailer full of rain, oil spots, holes, etc?

To us such a proposition as this is much the same as a man trying to sell apples with rotten fruit as samples. It simply cannot be done, and the man who uses a trailer in such a poor condition is hurting his business far more than he may realize.

HERE is a type ad clipped from the Fox press sheet on "This Freedom," which can be used in making a newspaper ad for any picture made from a book. It's good—and you can save the expense of cuts. We would suggest that a trifle more of the book effect might be gained if the lower end of the heavy rule were cut parallel with the upper end.




A Story of "A Man Who Regained His True Manhood" and "A Woman Who Was Saved From Herself"
READ THE STORY — ON SALE HERE
WHEN A MAN'S A MAN
HAROLD BELL WRIGHT
PHOTOPLAY EDITION
WHEN A MAN'S A MAN
By HAROLD BELL WRIGHT
Special Photoplay Edition—Price 75 Cents
SEE THE PLAY----WHEN A MAN'S A MAN
Now Showing at
WHEN A MAN'S A MAN
HAROLD BELL WRIGHT
PHOTOPLAY EDITION

Window streamer issued by First National for the use of book stores. The streamer measures 38 x 11½ inches and is printed in two colors. It is published for free distribution by exhibitors. A good co-operative idea.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

HARBOR LIGHTS. (5 reels). Star, Tom Moore. A pretty fair sea story with a fair cast. Moral tone good and is suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-30. G. M Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

TEA—WITH A KICK. (5,950 feet). Star cast. A very delightful comedy; one that made them laugh like a real comedy. Everyone pleased. Had fine attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

F. B. O.

CAN A WOMAN LOVE TWICE? (6,100 feet). Star, Ethel Clayton. Ethel was too tearful in this one. Reel after reel of agony depresses an audience. The fact is that either the story was poor or the direction faulty. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

FAIR CHEAT. (5,800 feet). Star cast. Also ran "Fighting Blood." Both registered well. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

HALDANE OF THE SECRET SERVICE. Star, Houdini. Good program picture. Should clean up in transient trade houses. Full of thrills. Print good. Photography poor in places. Not suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LIGHTS OUT. (6,938 feet). Star cast. A different mystery picture that's excellent in every respect. Buy this and exploit it. F. B. O. gives you plenty of exploitation matter, and you should do very good advertising. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MIRACLE BABY. (6 reels). Star, Harry Carey. A good program picture. Carey seems to have lost out with the kids: he does not pull 'em as he used to. Print good. Not suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WESTBOUND LIMITED. (5,100 feet). Star, Ralph Lewis. We'll take more of these. F. B. O. did their best and it surely shows up. We have some little railroad trade and everybody was satisfied. Suitable for Sunday. Had good attendance. Draw college trade in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

First National

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. An elaborate costume picture, much ado about nothing. Miss Talmadge held it up. Would have drawn fifty per cent. better for us if it had been a modern American story. Costume pictures dead with us. Moral tone okay and is suitable for Sunday. Attendance fell down on second day. Draw railroad town class. Admission 10-50. J. E. Alford, Jacob's Theatre, McComb, Mississippi.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. A real knockout. First National surely have a real high class production in this one. Rich in comedy from start to finish and just enough thrill to make it interesting. It made money for us and will for anybody if properly advertised. Suitable for Sunday. Had splendid attendance. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. This picture will please the majority. Moral tone okay and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. Good average, near comedy western picture. Not a special but better than average run of western pictures. Moral tone okay and is not suitable for Sunday. Had fair attendance. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

BLACK OXEN. (7,937 feet). Star, Corinne Griffith. See this truly great first class picture, and book it at first opportunity. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BOY OF MINE. (7 reels). Star, Ben Alexander. A splendid picture. The story is a captivating blend of rollicking humor and heart rending pathos, gripping at all times and with a happy ending that sends people away satisfied and with a smile on their faces. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

BRASS BOTTLE. (5,290 feet). Star cast. Arabian Night tale. Good in spots but failed to please as a whole. All right for a holiday matinee feature. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BRIGHT SHAWL. (7,500 feet). Star, Richard Barthelmess. A dandy. One that will send them away pleased. Business very good on this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Of course it is good. Just a fine picture that pleased the masses. Had many comments, no kicks. Paid too much for it but most anything nowadays that draws the people we have to pay all the profit to get. That leaves a bad taste in your system. Moral tone good and is suitable for Sunday. Had big attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

DANGEROUS AGE. (7,204 feet). Star, Lewis Stone. Excellent show and well acted but did not draw as well as I expected. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

DULCY. (6,859 feet). Star, Constance Talmadge. Not the best or worst of the "Connie" efforts. It is a picture that should please fairly well. It is not a picture that is worth anywhere near what they charged for it. Used everything for advertising. Had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FURY. (8,709 feet). Star, Richard Barthelmess. A fine seagoing story. Stars did good work and pleased about eighty-five per cent. Had fair attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

GIRL OF THE GOLDEN WEST. (6,800 feet). Star, Sylvia Breamer. Good feature; think it could have been made a still stronger one if more care and time were taken in details. Moral tone good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HER REPUTATION. (7 reels). Star cast. Another good First National. Business was good and the picture pleased one hundred per cent. What more could be asked? Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield, Oregon.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy Mackaill. One of the best pictures ever produced and one of the most interesting with sweet Dorothy Mackaill as the star, and a star of the first magnitude. Book this truly great picture and no mistake will be made. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

MIGHTY LAK A ROSE. (8,036 feet). Star, Dorothy Mackaill. Former reports on this have been that it is a one hundred per center. That is only putting it mild. Ran it here Christmas Day and couldn't have had anything better. But boys, I don't mean it is only good for Christmas. It will always be good. Although an old one, the film was perfect. Frank G. Leal, Leal Theatre, Irvington, California.

ROSE OF THE SEA. Star, Anita Stewart. Wish now that I had taken the advice of other exhibitors' reports on this one. There is absolutely nothing to it. Rotten, and would advise against showing it as it will not please your patrons. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SCARLET LILY. (6 reels). Star, Katherine McDonald. Just as all the rest of the McDonald's have been. No drawing power or much of anything else. Moral tone O. K. and is suitable for Sunday. Attendance, light. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

SUNSHINE TRAIL. (4,500 feet). Star, Douglas McLean. Just an ordinary program, will not satisfy. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

TOL'ABLE DAVID. (7,118 feet). Star, Richard Barthelmess. Just a word about this. A wonderful picture. But why must they prolong a fight scene and overdo the thing and have the poor kid make forty attempts to get on that mail wagon? It's a small thing to find fault about but some of those brutal scenes could be cut and benefit the picture. And a fine clean picture like "School Days" why did they have Wesley stick his fingers up to his nose two different times? Some got a few laughs from the kids, but spoiled it for others. Give us more like these two

and the "Flirt" and "Ninety And Nine" but omit the rough stuff. It isn't necessary. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. Title draws. Picture pleases but it is not big or elaborate. Has human appeal. Do not raise your admission and rave; they will come. Moral tone only fair. Not suitable for Sunday. Had fair attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

Fox

BUSTER. (4,587 feet). Star, Dustin Farnum. A western liked by all. Farnum very well liked around here. Lots of comedy in this one. Moral tone good and it is not exactly what one would like to see on Sunday. Had good attendance. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

JUST TONY. (5,233 feet). Star, Tom Mix. Say, they are still talking about this yet. It was great. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

LONE STAR RANGER. (5,259 feet). Star, Tom Mix. Positively the best thing we ever had with Mix, and we never did have a bad one. A real piece of entertainment. One of those Texas Thrillers that will be a knock-out anywhere. Not suitable for Sunday. Had good attendance. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MADNESS OF YOUTH. (4,719 feet). Star, John Gilbert. Very good. Gilbert makes us a little money. Either Mason or Gilbert gets us the coin. Moral tone good. Not suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

NEW TEACHER. (4,453 feet). Star, Shirley Mason. Personally considered it fair entertainment. Several favorable comments as they passed out. Moral tone good and is suitable for Sunday. Attendance S. R. O. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

PAWN TICKET 210. (4,871 feet). Star, Shirley Mason. A fair program feature that pleased eighty per cent. Played this with a good Al St. John comedy and serial and had no complaints. Moral tone good. Can be played on Sundays. Used ones, threes, slide. Attendance less than fair. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

THREE JUMPS AHEAD. (4,854 feet). Star, Tom Mix. Excellent action picture of the type that pleases Mix fans. Western cowboy story full of fun and excitement. The reason is that Tom Mix is starred and does his level best to please his followers. Those who do not admire Mix photoplays admit that he is doing his darndest to deliver the goods. This picture can be played anywhere that action pictures are in demand. Moral tone good but some may object to its being shown on Sunday, as one scene shows drunkard flourishing gun over line of priests. Used slide, ones, threes, sixes. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Friend J. F. Miller, of Hickory Amusement Co., Hickory, N. C., writes that he gets no benefit from these tips because they are not late enough.

And yet I'd ask Friend Miller to notice that many a time your tips are on pictures that are right up to the minute.

The reason there are not MORE late tips is this: the boys who run the late pictures don't help their fellow exhibitors by shooting in the dope—if they did, others would follow their example, to the benefit of all concerned.

This is a co-operative department: naturally if you help the other boys they will help you.

So, come on, fellows—help Mr. Miller—and Mr. Miller, come on and help the other fellows.—VAN.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Ran this on Christmas night. Say boys, they do like to cry a little; but when it is handed to you for seven long reels without one laugh I think that's just a little too much of it. Maybe it is true: we are led to believe so, but the rough treatment that boy received is unbelievable and to think I paid big money and had to raise admission. I got the worst roasting I ever got. The action was wonderful, yes; but the people, the whole community in 1884 must have been fools; and then it slammed the Protestant churches to which nearly everyone here belongs. Some said they only attended the show on Christmas and that certainly would last them for another year. No good for us; at that a few liked it, but not many. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

TRUXTON KING. (5,613 feet). Star, John Gilbert. Ran this Christmas to a very large and satisfied audience. Picture okay, print okay. Worth showing in fair sized houses. Moral tone good and is suitable for Sunday. Attendance fine. Draw all classes for this one. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. This is a real special, boys, and if you can get them in they will surely be satisfied. A picture that is clean, well photographed, well balanced with humor and pathos, with enough "meller" to satisfy the more rabid fans. Photography good and (hooray for Fox) the whole picture was there. No misframes and only one subtitle too short. Patrons want to know why more pictures of this kind are not made. Will Walling played a wonderful part and was ably assisted by David Butler and George Hackathorne. Francis Ford, Si Jenks carried off the comedy to perfection. Si Jenks very popular with kids as well as adults. Play this one, boys, and whoop it up that it is a modern picture and not a story of the period Longfellow lived in. Moral tone excellent. Could be played in a convent. Used those good old circus heralds, ones, sixes, threes, slide. Had fair attendance. H. H. Hedberg, A-Muse-U Theatre, Melville, Louisiana.

Goldwyn

BACKBONE. (6,750 feet). Star cast. Just a program picture. Seven reels too long and action drags. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

BROKEN CHAINS. (6,190 feet). Star, Colleen Moore. Interesting all the way. Very good work on the part of Ernest Torrence. Played this on a bad night. Moral tone good and is suitable for Sunday. Had poor attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

BROTHERS UNDER THE SKIN. (4,983 feet). Star cast. Very interesting picture of two homes, and hits pretty close to home to many. Moral tone good and is suitable for Sunday. Had good attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

GIMME. (5,769 feet). Star, Helene Chadwick. This semi-comedy type Hughes picture went across fairly good for us. They didn't rave about it nor did they pan it. The second good print out of seven shows from Goldwyn. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

GRAND LARCENY. (5,227 feet). Star, Elliot Dexter. Another one where some villain gets the hero's wife. Same as all others in this class. Just used to fill in an extra date. Hardly suitable for Sunday. Attendance fell off. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (825 seats), Carbondale, Illinois.

HUNGRY HEARTS. (6,540 feet). Star cast. One of the few good ones in Goldwyn's last year output. This is okay. Should please any audience. Lots of comedy. Moral tone okay and is suitable for Sunday. Had good attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LOVE PIKER. (6,237 feet). Star cast. Good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MAD LOVE. (5,518 feet). Star, Pola Negri. A fair picture. The star shows to good advantage and picture brought them out. Too much mad love in it for me although this is good. Moral tone fair and is suitable for Sunday. Had good attendance. Jack Stanton, Movies Theatre, Onamia, Minnesota.

MAN WITH TWO MOTHERS. (4,423 feet). Star, Cullen Landis. It would pay a few to absorb this little, light comedy. You won't feel the hit unless you need a lesson; if you do need it, here's where you get it in the interest of your mother. Moral tone good for boys. Lightly suitable for Sunday. Had fair attendance. Draw college class in town

SCENES FROM "THE NIGHT HAWK," A HUNT STROMBERG PICTURE DISTRIBUTED BY HODKINSON

Scenes from "Powder and Smoke," the one-reel comedy starring Charles Chase. It's a Hal Roach production for Pathe release.

of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

POVERTY OF RICHES. (7 reels). Star cast. Patronage well pleased with this production. A wonderful love drama, with a very good story. Ran it one day. Moral tone good and is fine for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

REMEMBRANCE. (5,650 feet). Star, Claude Gillingwater. A very fine picture, some fine acting by Gillingwater. This was sent as a substitution for the "Man from Lost River" which made our audience very sore as the other picture was the one they all wanted to see, as we advertised it for one week. Moral tone good and is suitable for Sunday. Attendance fine. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pa.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Elinor Glyn's name was in a measure responsible for packing my house for this one and it was well received by all. If your audiences want stirring romance here it is, or if they like action, a little of that too. Moral tone very good and is suitable for Sunday. Had capacity attendance. Admission 10-15-20. Draw residential and suburban classes. Admission 10-15-20. J. L. Stallman, Darby Theatre, Darby, Pennsylvania.

Hodkinson

FREE AIR. (5,600 feet). Star cast. An unusually good program picture with an unusually good cast. Can't say that I've seen more than one member of this cast play before but they're good anyway, all of them, especially the two leads, Marjorie Seaman and Tom Douglas. Moral tone good and is suitable for Sunday. Had fair attendance. Town of 3,720. Admission varies. C. F. Krieghbaum, Paramount Theatre (300 seats), Rochester, Indiana.

MAN FROM GLENGARRY. (5,800 feet). Star cast. Story by Ralph Connor, produced in Canada. A thrilling, well handled production of the river men's feud, plenty of action, great scenery. One you can recommend and it will back you up. Moral tone good. Attendance off due to storm; have asked for return date. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres, Union, Maine.

MARK OF THE BEAST. (5,988 feet). Star cast. A rather "strong" play. Hardly for the children, but that's the way Tom Dixon writes. All in all, I am a little doubtful of this being good entertainment value. As far as box office pull it meant nothing here. You can't tie up Dixon's name with "Birth of a Nation" any more as that film is ancient history. Used everything for advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAPIDS. (4,900 feet). Star cast. A good picture of its type. Hodkinson pictures won't draw for us. They won't come out in this town unless we have a star for a drawing card and that is what Hodkinson pictures lack. Moral tone good. Had fair attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Very good picture of the sea and good close-ups of whales. My audience very well pleased. Moral tone good and is suitable for Sunday. Attendance 118. Jack Stanton, Movies Theatre, Onamia, Minnesota.

HELD TO ANSWER. (5,601 feet). Star, House Peters. Don't make the mistake we did (we booked before we knew the type of story) and run this to a Saturday crowd. It spells ruin. It ends with a church hymn, etc. Run it Sunday only; buy it cheap. Moral tone good and is suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

JAZZMANIA. (8 reels). Star, Mae Murray. No special but it seemed to please. Lots of amusing scenes. Print good. Costumes and interior settings wonderful. Suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

LONG LIVE THE KING. (9,364 feet). Star, Jackie Coogan. A picture that pleased here, and drew very well. Carefully produced. Jackie does excellent work, and all in all, you can't go very far wrong in playing the picture; it will depend on the boy's popularity, however, on what you pay for it. Used everything for advertising. Draw health seekers and tourists. Had good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LONG LIVE THE KING. (8,364 feet). Star, Jackie Coogan. Pulled strong on December 31 and January 1st but next two days were the worst flop in our theatre history. Kids liked it. Moral tone excellent and is suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

SOUL OF THE BEAST. (5,300 feet). Star, Madge Bellamy. A very good picture and pleasing to all, whether young or old. Moral tone good and is suitable for Sunday. Attendance 103. Jack Stanton, Movies Theatre, Onamia, Minnesota.

STRANGERS OF THE NIGHT. (8,000 feet). Star, Matt Moore. A very fine picture that for some inexplicable reason did not do good business. Used everything for advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Excellent picture, superbly gowned and staged, with definite appeal to practically all classes. Excellent business. Moral tone fair, is not suitable for Sunday. Had good attendance. Nat. L. Royster, Capitol Theatre, Birmingham, Alabama.

BURNING SANDS. (6,909 feet). Star, Milton Sills. Little less than a special with some very pretty sets that pleased my people. You cannot say enough if run at regular prices. Had good attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

CAPPY RICKS. (5,962 feet). Star, Thomas Meighan. Not so good as expected, half of our patrons were dissatisfied. Film not in good shape, scratchy. Suitable for Sunday. Had good attendance. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre, Albany, Minnesota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. A sure winner. As a box office bet, it can't be beaten in the program class. Grumpy is just like that famous brand of cigarettes, "it satisfies." They came, the lame, the halt, the deaf, and I think the blind would have enjoyed hearing the laughter and appreciation of the audience. This sort of picture gives an exhibitor an elastic grin that just naturally keeps stretching. Theodore Roberts was a whole show alone. The "grand old man of the movies" is without an equal. Draw small town class in town of 800. Admission usually 10-25. Guy C. Sawyer, Town Hall Theatre (250 seats), Chester, Vermont.

MARRIAGE MAKER. (6,295 feet). Star cast. The worst mess of nothing that has been seen on this screen. You wouldn't think that William DeMille could produce such a "lime." I'd say, "Exhibitors stay off, it's painful." Used everything for advertising. Attendance nothing. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THIRTY DAYS. (7,788 feet). Star, Wallace Reid. A very good picture. Mostly a comedy drama. Reid's last picture and he looks pretty bad. This is a picture your patronage will appreciate. Print in bad condition. Moral tone good and is very suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

Scenes from the William Fox Imperial Comedy, "The Cow Boys."

Right Spirit

"Hello, Van:—Didn't have room to give all the reports on blank sent. Guess this (extra one) will pass.

"As for gratitude for my support, well, I think every exhibitor should help every other exhibitor and this seems to be as good a place to put it in practice as can be found."—Henry W. Naumann, Majestic Theatre, Elizabethtown, Pa.

Selznick

COMMON LAW. (8 reels). Star cast. Good production that drew very well, but priced too high by distributor. Moral tone average. Not suitable for Sunday. Attendance satisfactory. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

United Artists

ONE EXCITING NIGHT. (11,000 feet). Star cast. Whatever possessed Griffith to put his name on this picture? It is just serial stuff produced in the usual serial manner. Trick photography, improbable throughout. Long, tedious and unconvincing, people were glad to get out. Had poor attendance. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Universal

ABYSMAL BRUTE. (7,373 feet). Star, Reginald Denny. Say, grab this one if you have not yet played it. One of the best that we have shown in some time. My patrons stopped at box office to tell me how good it was. Will please one hundred per cent. Business good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FLIRT. (8 reels). Star cast. We want more good, clean pictures of this kind, but rent entirely too high. Paid twice what I usually do for this. Moral tone fine and is suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

FLIRT. (8 reels). Star cast. This picture is not what it is said to be. I would not advise anyone to book same. My patronage was not satisfied. This is mostly a big town picture. Moral tone good and is not suitable for Sunday. Had poor attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

MERRY-GO-ROUND. (9,178 feet). Star, Mary Philbin. There isn't much for me to say regarding this film. It has been written about and written about in these columns and never anything but words of praise. It deserves all the good things said of it, but I was a little disappointed in the picture after all the laudatory notices read of it. My audiences liked it very well; the women thought it great, the men were not so strong in its praise, and for a picture that was said to be what this film was I did a distinctly disappointing business. However, things are very quiet here at present, so I don't blame it on the picture, as the scarcity of patrons makes for very ordinary business. The picture has gone over evidently big elsewhere, so that's all there is to say. If I were one of the first to play the photoplay would say be very careful of its purchase on its record here, for they ask genuine coin of the realm for this, and after I got through with the exhibit, the profits were nil. Used everything for advertising. Attendance, considering the rental, poor. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE LETTERS. (4,426 feet). Star, Gladys Walton. Gladys Walton is always a money maker for us. Have showed her in every picture since "Pink Tights." Had good attendance. Draw transient patronage. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

LEGALLY DEAD. (6,076 feet). Star, Milton Sills. At least this show was different and moved along speedily enough to hold the interest. Patrons praised it highly and it brought good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

MILLION TO BURN. (5 reels). Star, Herbert Rawlinson. Universal regular releases are well worth a one day showing in any house. I use them on Saturday and this one was well received by patrons. Moral tone good and is suitable for Sunday. Had fine attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

OUT OF LUCK. (5,518 feet). Star, Hoot Gibson. Went over very good. Lots of good, clean comedy. Moral tone okay and is possibly suitable for Sunday. Had good attendance. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

SHOCK. (8,758 feet). Star, Lon Chaney. A morbid but effective drama with Chaney contributing one of his usual good characterizations. Only fair as an attraction. Does not please everyone. Moral tone okay; is not desirable for Sunday. Had good attendance. Draw all classes in city of 14,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (700-650 seats), Jonesboro, Arkansas.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. This comedy full of pep and the circus scenes went over big. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SINGLE HANDED. (4,225 feet). Star, Hoot Gibson. Rotten. Ran on Saturday. Attendance good but I wish it hadn't been. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

TOWN SCANDAL. (4,604 feet). Star, Gladys Walton. Good little program. Seems to me she could be put in bigger stuff and get away with it. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Here is a good picture. Pleased one hundred per cent. and they all went away satisfied. Had seen this before in the city and I pushed it big. If you want results on a picture I find it pays to push them. If you don't try this one you are losing money. Don't forget to get behind it and push. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

WILD PARTY. (5,034 feet). Star, Gladys Walton. This is a dandy picture that pleased my audience immensely. All Waltons I ever run are first class. Moral tone fair. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

Vitagraph

GIRL'S DESIRE. (4,950 feet). Star cast. A dandy comedy drama that kept them in good humor. Shown just after "Town That Forgot God" and got over much better. Moral tone fine and is suitable for Sunday. Had fair attendance. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

LOYAL LIVES. (5,950 feet). Star cast. Couldn't say a bad picture nor a good one. No compliments from my patrons. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MAN NEXT DOOR. (6,937 feet). Star cast. Very good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

MIDNIGHT ALARM. (6,000 feet). Star cast. One of the most exciting pictures ever run in my theatre. Has a wonderful fire scene. Makes your hair raise on your head. You can't go wrong by booking this special production. Cullen Landis plays a wonderful role. Moral tone good and is suitable for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

NINETY AND NINE. (6,800 feet). Star cast. For audiences not too critical this is an excellent show. Here it went over very well and had very good comments from patrons. Had good attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

NINETY AND NINE. (6,800 feet). Star cast. Say boys, I bought this right and pleased so much I felt like stealing the print and running it whenever I was uncertain about my show. Moral tone couldn't be better. Suitable for Sunday. Had good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

ONE STOLEN NIGHT. (4,900 feet). Star, Alice Calhoun. This is a kind of picture that pleases some and not others. We ran with Larry Semon comedy which made a good program and drew a very good house. Moral tone good and is suitable for Sunday.

Johnny Hines in his latest Warner Classic, "Conductor 1492"

To the Boys

"Would like to call the special attention of exhibitors who have discriminating audiences to the two reel Bray Technical subjects released by Hodkinson.

"I have run 'The Beggar Maid,' 'The Young Painter' and 'Hope.' Most of my patrons are raving about the restful beauty of these subjects. With proper music these will be enjoyed by all finer types of picture lovers but they will not make a hit with the rougher types.

"But I believe that exhibitors can educate the rougher types into liking them and I am going to run them all.

"Try 'The Beggar Maid' for a starter. The price is very reasonable. Sincerely, J. A. McGill, Liberty Theatre, Port Orchard, Washington."

Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald. Alhambra Theatre (250 seats), Garrison, North Dakota.

PIONEER TRAILS. (6,920 feet). Star cast. A very good picture. Book this now and get the benefits. Will please. A little slow in some places. Could be made about one reel shorter. Don't be afraid to advertise it strong. Advertising angles, covered wagon, lobby, cutouts and accessories. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SCARAB RING. (6 reels). Star, Alice Joyce. A good mystery story, which pleased the greater percentage of those who saw it. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald. Alhambra Theatre (250 seats), Garrison, North Dakota.

SILENT VOW. (4,600 feet). Star, William Duncan. Good picture. Our patrons like the north and northwest mounted police pictures. Moral tone good. Not suitable for Sunday. Had extra good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald. Alhambra Theatre (250 seats), Garrison, North Dakota.

WHEN DANGER SMILES. Star, William Duncan. Nice little western that was well liked. Film in good condition but photography mighty dark for country current. Good Saturday night photoplay. Paper good on this one, too. Moral tone, fair. Not suitable for Sunday showing. Used, ones, threes, slide, sixes. Had poor attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Warner Bros.

BRASS. (8,000 feet). Star cast. Good. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

GOLD DIGGERS. (6,500 feet). Star cast. A picture that will please one hundred percent, and will prove a great box office attraction. Very well made. We played this during bad weather and therefore did not do much business. Here's hoping Warner Brothers will make more like this one. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

PRINTER'S DEVIL. Star, Wesley Barry. Rather a weak Barry picture. No comments. Moral tone fair. Suitable for Sunday. Had only fair attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

SCHOOL DAYS. (7,000 feet). Star, Wesley Barry. A wonderful show for small town, or any other. Rent too high for old picture; but it's good in every detail. Moral tone fine and is suitable for Sunday. Had good attendance. Draw country class mostly in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin. Excellent. Moral tone good and is suitable for Sunday. Had good attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin Tin Tin (dog). One of the very few one hundred percent pictures. Book this and advertise it big. Will prove a one hundred percent box office attraction. We turned them away for three nights. The only picture to do this in four years. Suitable for Sunday. City of 20,000. Admission twenty-five cents. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

WHY GIRLS LEAVE HOME. (7,666 feet). Star cast. Not much comment on this. Not many seemed to want to find out why girls left home. Picture is good but did not draw. Moral tone fair and is fair for Sunday. Had poor attendance. Draw farming class in town of 1,100. Admission 10-30. J. A. Harvey, Jr., Palace Theatre (500 seats), Vacaville, California.

Comedies

CHAMPION. (Pathe). A good comedy. C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

DERBY DAY. (Pathe). Here is the best thing in cartoon's issued up to this time. Better make a fuss over this one. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

EDUCATIONAL COMEDIES. Please page Van. Prints awful, no edings, compelled to cancel on this account. Complained to exchange but no use. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

GASOLINE WEDDING. (Pathe). Star, Harold Lloyd. As usual this Lloyd reissue gave them all a "shot" of laughing gas. Class "A." Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural and small town class in town of 282. Admission 10-25. R. K. Russell, Legion Theatre (136 seats), Cushing, Iowa.

GROCERY CLERK AND THE BAKERY. (Vitagraph). Star, Larry Semon. Good comedies. Lots of laughs. Larry packs them in. Moral tone good. Suitable for Sunday. Had extra good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

HAUNTING SPOOKS. (Pathe). Star, Harold Lloyd. A great laugh producer. Second reel will knock you stiff. Print good. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

LONG JOURNEY. (Pathe). "Our Gang." A great laugh producer but oh! what a print. I took out at least thirty splices in the two reels before show time and yet had two or three tears while running. Not fit to be sent out of exchange. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

POP TUTTLE'S LOST CONTROL. (F. B. O.) Star, Dan Mason. Released by F. B. O. Best ever shown of Dan. If you want a side busting comedy book this one. Packed them in at every performance. Used ones, photos. Best ever put in comedy. Had good attendance. W. O. Brown, Grand Theatre, Kendrick, Idaho.

NAVY BLUES. (Christie). Star, Dorothy Devore. The first one of Christie's new group. I hope he makes the rest as good as this one. It went over to shrieks of laughter in our house. Print was in excellent shape. Draw better class in town of 4,500. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

OPTIMIST. (Educational). A dandy comedy and Ham filled the bill as usual. I will have to say, however, that my contract price is too high for this slump period and know cheaper comedies will fill the bill as well. Moral tone good and is suitable for Sunday. Had very light attendance. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. Ran this with "Tents of Allah" and advertised as "Big Double Bill." Result S. R. O. for three performances. Draw transient patronage. Had good attendance. M. Oppenheimer, Lafayette Theatres, New Orleans, Louisiana.

SOLD AT AUCTION. (Pathe). Would class this as only fair. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

UNIVERSAL SINGLE REELERS. Everyone for the last three months absolutely rotten. Do they think they can get away

Wm. Fox's Imperial Comedy, "School Pals."

Dedicated to you—controlled by you—Straight From the Shoulder is maintained by your dependable tips. Keep it going and growing. USE THE BLANK BELOW

with such junk as this nowadays? At one time Universal made the best one reel comedies. Why not again? Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Serials

STEEL TRAIL. (Universal). Star, William Duncan. This one fooled me. Poorest business on any serial in this house and the exchange made it worse by missout on chapter two. Patrons disgusted all through serial. Moral tone is very good. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission, ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

Short Subjects

HOPE. (Hodkinson). This will appeal to the better class of deep thinkers. A wonderful deep thought is conveyed throughout some beautiful shots of ocean and sure well acted. If you have a high class patronage book it, it will work in any program. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

IS CONAN DOYLE RIGHT? (Pathe). I guess he is, the people liked it, what few came to see it. Photography poor. Suitable for Sunday. Had poor attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

STEEL SHOD EVIDENCE. (Pathe). Star, Leo Maloney. A dog does some good work in this two reel subject. Picture very good. Print good. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

State Rights

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. (6,800 feet). One of her very best pictures. Excellent acting, beautiful story. We classed it as extra good. Bought it right and made money and we are happy. Moral tone best in the world. You bet it is suitable for Sunday. Had good attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ENVIRONMENT (Principal). (6 reels). Star, Alice Lake. A very interesting picture that is not a bit overdrawn. Will draw with all classes, because it has variety that appeals to all. A good lesson. Moral tone fair. Not suitable for Sunday. Had good attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

EMPTY CRADLE. (Principal). Star, Mary Alden. (7 reels). This was a good picture at one time, but as usual we had the usual bum print marring our whole showing and then they wonder why the business is on the blink. Moral tone good. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

KING CREEK LAW. (Nathan Hirsch). Star, Leo Maloney. Leo Maloney has long since been a good drawing card for us but here is a picture filled with action and thrills throughout the entire lengths. Too much cannot be said for this rapid fire western. Book it I say and see for yourself. Moral tone good. Had good attendance. Draw middle or working class. Admission 10-25. W. G. Enloe, Bijou Theatre, Greenville, South Carolina.

LONE HORSEMAN. (State Rights). Star, Jack Perrin. Nothing to this one. Looked at it three times and couldn't find the lone horseman. Suitable for Sunday. Had good attendance. Draw working class in city of 14,000. Admission 10-20. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SURE FIRE FLINT. (C. C. Burr). Star, Johnny Hines. (6,000 feet). Did not do much here. Ran slow for five reels. Last two reels had some action, but camera work very amateurish. The whole thing looks cheap and fluffy. Made no hit at all. Felt like refunding the money. Maybe we are hard to please but we sure failed to be much impressed with this one. Not much moral tone. Hardly suitable for Sunday. Had fair attendance. Draw society class in town of 7,000. Admission 10-20. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

TEMPORARY MARRIAGE. (Principal). Star cast. (7,000 feet). A society melodrama. Well staged and produced, but uninteresting, has nothing to hold the audience and becomes tiresome. Many walked out on it. From comment of patrons don't think it pleased but few and the box office reflected this sentiment. Moral tone low and is not suitable for Sunday. Had poor attendance.

HARRY CAREY
in "The Night Hawk," a Hunt Stromberg production for release through W. W. Hodkinson

Draw small town class in town of 3,500. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

TEMPTATION. (C. B. C.). Star, Bryant Washburn. (6,500 feet). A pretty good picture that caused no furore nor did it come in for censure. A very good picture is my opinion. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHERE IS MY WANDERING BOY TONIGHT? (Equity). Star cast. (6,579 feet). After many requests brought this one back after playing a year ago got a good print and made some real money. Ran Christmas week. Moral tone very good. Suitable for Sunday. Had capacity attendance. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

WHAT'S WRONG WITH THE WOMEN? (Equity). Star cast. (6 reels). A very good picture for small towns. Patronage well pleased with same. Ran this only as a program picture. Don't depend on it too much. Moral tone good and is not suitable for Sunday. Had good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

Fill In Tear Out Send Along

Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....**Star** .....**Producer** .....

Your own report.....

.....

.....

Moral tone.....**Suitable for Sunday?**.....**Attendance** .....

Admission .....**Type you draw from**.....

Name .....**Theatre** .....**City** .....**State** .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Valentino in Two-Reeler Tops Universal's List for February

Fred C. Quimby, Universal's new short subject sales chief, just prior to a tour of exchanges of the middle west announces that his department will celebrate "Laemmle Month" with the strongest array of short subjects ever offered by Universal.

Of unusual interest is a two reeler "A Society Sensation" starring Rudolph Valentino. This is a re-edited picture, having originally been issued in five reels. Carmel Myers is co-featured, and the cast includes Sazi Zasu Pitts. Universal believes this will be an unusually good drawing card for the short subject market due to the great popularity of Valentino.

Universal also will release two of the famous "Leather Pushers" during Laemmle Month. They are the fourth and fifth two reelers of "The Leather Pushers." Billy Sullivan, a kinsman of John L. Sullivan, is the star, and is proving a great drawing card as Reginald Denny was in the first three "Leather Pushers" group. The two releases are "The Tough Tenderfoot" and "Swing Bad the Sailor."

The new serial is "The Fast Express," with William Duncan as the star and director. Edith Johnson is the feminine lead. This serial enjoys the unique advantage of being written by Courtney Ryley Cooper, one of the country's most popular novelists and short story writers.

Another special release on the Laemmle Month schedule is "Down in Jungle Town," absolutely the last picture to be released starring Joe Martin, the famous orang outang.

The following Universal western dramas, two reel features with all the story value and punch of a full length feature, are to be had for Laemmle Month: "Miscarried Plans," featuring Bob Reeves, "Hats Off," featuring Pete Morrison and "Lone Larry," featuring Kingley Benedict.

The Century Comedy release schedule is headed by a Baby Peggy picture "Peg O' the Mounted." Other Centuries will include "Keep Going" featuring Jack Earle, the Century giant, "You're Next," featuring Henry Murdock, "Quit Kiddin'" featuring Buddy Messinger, and "Sons In Law," featuring Jack Earle and Harry McCoy.

Twenty-six Reels Included in Educational's February List

Educational's program for February will be the largest so far released in the 1923-24 series, with a total of twenty-six reels of comedy, novelty and news. There will be five two-reelers, two single reel comedies, a Bruce Wilderness Tale, a Hodge-Podge, a "Secret of Life," and a "Sing Them Again," with twice a week issues of Kinograms.

The first week will see a Mermaid Comedy in two reels, "Neck and Neck," featuring Lige Conley, and the Cameo Comedy, "Oh, Girls," with Sid Smith and Cliff Bowes. For February 10 is Jimmie Adams in the Christie "Aggravating Papa," with the police dog, Peter the Great, in a comedy role; Clyde Cook in "The Broncho Express," his first Educational release; the Bruce picture, "The Homemaker," and the fourth of the Secrets of Life, "The Butterfly."

For February 17 is scheduled a Juvenile Comedy, introducing Johnny Fox, Jr., titled "About Face." It is a comedy with a Boy Scout angle. "Here and There," a Cameo, completes the list. The outstanding release for February 24 will be Lloyd Hamilton in "Lonesome," with Ruth Hiatt as leading lady; Neal Burns and Vera Steadman will be seen in "Busy Buddies." Reminiscence of early days of the industry are contained in the Lyman Howe Hodge-Podge, "A Movie Pioneer." The Sing Them Again reel introduced the old favorites, "She Was Bred in Old Kentucky," "Two Little Girls in Blue" and "The Star-Spangled Banner."

Pathe Gets Nigh Series

Following the news that Pathe would distribute Will Nigh's single reeler "Among the Missing" comes the announcement that Pathe will also release two more of these intensely dramatic "punch dramas" to be sold in a series of three. All will be directed by Mr. Nigh with different casts and will have the same condensation of interest and lightning like denouement.

New "Our Gang" Comedy Heads Pathe's List for February 10

Pathe's schedule for February 10 is headed by an Our Gang comedy, "Big Business," and includes a Grantland Rice Sportlight, "Animal Athletes," and a Charley Chase single reeler in addition to other varied subjects.

"Big Business" shows the kid comedians operating an up-to-date barber shop into which Mickey Daniels as a pampered golden-haired wealthy chap is inveigled. It all ends with Mickey licking the bully of the gang and becoming head barber. The amusing antics of this bunch can well be imagined.

"Animal Athletes" demonstrated that the instinct for sport and play is as imbedded in animals as in humans and a wide range of animals are shown in their playful moods.

In "Powder and Smoke" Charley Chase is seen as a lightning rod salesman whose operations are embarrassed by a gang of bandits. This number is expected to add to Chase's rapidly growing reputation as a comedian of the first rank.

The serial, "The Way of Man," reaches its fourth chapter in which the hero and heroine are lost in the desert and captured by a band of Apache Indians.

The current Aesop Fable, "Good Old Days," shows a football game in jungleland which ends in a riot when the mouse hides the ball in the elephant's trunk.

Two Fox Educationals

"Rivers of Song" and "Sculptor's Paradise" for February

Fox will release two single reel Educational Entertainments for February under the titles "A Sculptor's Paradise" and "Rivers of Song." The first shows scenes of the Carrara marble quarries in Italy, which have been worked since the early Roman days and are used for monuments all over the world.

In "Rivers of Song" the spectator is taken along the course of famous American rivers which have been heralded in song, such as the Wabash, Ohio, Hudson, Columbia, Suwanee and Potomac.

These subjects are now being edited and titled preparatory to release.

On Special Program

On the bill with "The Extra Girl," the Mabel Normand feature which is being presented for a special engagement at the Central Theatre, on Broadway, is a two-reel Mack Sennett comedy, "Picking Peaches," the first of a new series starring Charles Langdon. This film also marks the return of the Mack Sennett Bathing Beauties.

Iris Gets Series

John J. Iris of the Iris Film Exchange, New York, has taken over the distribution of a series of twelve single reel comedies to be released one a month. The first will be "Twentieth Century Love," to be followed by "A Pair of Jacks" and "Fliv and Let Fliv." They are described as jazz comedies.

Just Like Funny Page

"Just as important as the funny page of the newspaper is the comedy film in the picture house," says the editor of Toledo Town Topics, in a letter to Christie. "In the newspapers we pick those features which experience shows hold the widest appeal. It seems picture houses might well follow this example."

Sennett Working Fast

Mack Sennett is making rapid progress on his schedule of two-reel comedies for Pathe. Camera work has been completed on "Scarem Much" and the negative is en route to New York. Harry Langdon the new Sennett comedian is completing "The Lather Pushers" the fourth of his series which started off auspiciously with "Picking Peaches" and will be followed by "Smile Please" and "Shanghaied Lovers."

First Run Bookings

Pathe single reel subjects are getting numerous bookings in leading first run theatres throughout the country. So far as Broadway, New York, houses are concerned they are getting to be an almost weekly affair. For instance the Charley Chase comedy, "Just a Minute," is enjoying a two-weeks' run at the Rivoli. Other subjects have been heavily booked by such houses as the Strand, of Louisville, Miles and Adams of Detroit, McVickers in Chicago, Strand, New York, and Park in Cleveland.

Tom Wilson With F. B. O.

Tom Wilson, prominent character actor, has been cast for an important role in the third episode of the new "Telephone Girl" series which F. B. O. is filming, based on H. C. Witwer's popular magazine stories.

Century Signs Two

Century has signed "Spec" O'Donnell, the freckled-face kid, and "Fatty" Karr, formerly in Fox comedies. Spec has attracted attention in a number of features, while Karr is well known for his comedy work.

"About Face"

(Educational—Comedy—Two Reels)

Like others of the Juvenile Comedies released by Educational, this one has a Boy-Scout angle, and it serves to introduce Johnny Fox, Jr., as a bad boy who disgraces himself and gets into all sorts of trouble by not living up to the Scout ideals. Johnny, who was the tobacco-chewing kid in "The Covered Wagon," has a similar stunt in this one, and gets terribly sick; so does his dog, which assists him in much of the comedy. Some of your patrons may not like this sequence, but there are a number of humorous scenes in this film, and it is one that should please the majority of spectators, especially the boys.—C. S. S.

"Here and There"

(Educational—Comedy—One Reel)

Sid Smith has the leading role in this Educational-Cameo Comedy, which concerns a chap who is broke, gets a dress-suit without paying for it, and has the tailor's helper trail him to keep his eye on the suit. Much of the comedy depends on the situation where the hero leans over and the suit rips, and he has difficulty in keeping himself properly clothed. While the humor is not refined, it is amusing, and there is a clever stunt where each comedian gets into one leg of a large pair of trousers and hop down the stairway.—C. S. S.

"A Movie Pioneer"

(Educational—Novelty—One Reel)

This number of the Hodge Podge, distributed by Educational, deals with the early experiences of the producer, Lyman H. Howe, as a pioneer lecturer with motion pictures. This has been humorously treated by means of pictures and cartoon work, and is amusing, particularly the cartoons showing how Howe produced appropriate sound effects. This has been burlesqued. There are some clever trick effects in the reel, and several thrills in the scenes, showing unusual feats of horsemanship. —C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

About Face (Educational)
Animal Athletes (Pathe)
Big Business (Pathe)
Down in Jungle Town (Universal)
Fast Express, The (Universal)
Good Old Days (Pathe)
Hats Off (Universal)
Here and There (Educational)
Highly Recommended (Fox)
Keep Going (Universal)
Movie Pioneer, A (Educational)
Pathe Review No. 6 (Pathe)
Powder and Smoke (Pathe)

"Big Business"

(Pathe—Comedy—Two Reels)

There is plenty of opportunity for the "Gang" to do mischief in the name of good when they establish themselves in a barber shop. All sorts of strange hair-cuts result. Everyone who enters the shop is a victim and the onrush of indignant mothers at the close is terrific. The outstanding episode is the shearing of Mickey Daniel's curls which gives him his first glorious chance to be one of the boys, although his fond mother's heart is broken. Farina blacks boots when they're worn and when not, she blackens legs and feet. While this comedy may not be classed as a "riot of laughs," it is good entertainment for any theatre and should be well received.—M. K.

"Pathe Review No. 6"

(Magazine—One Reel)

An average collection of nature scenes, from Mexico, the process of getting artistic effects with sealing wax, a cartoon fantasy, "Pan the Piper," an intimate study of an insect pirate of the sand and presentation in color "In the Heart of the Tyrol" is found here.—M. K.

Radio Stunt Goes Big

Educational reports that the broadcasting by radio station WJAZ of Chicago of the news that Kinograms was carrying views taken in that popular and powerful station proved to be one of the most successful publicity stunts ever used in connection with a motion picture. The station reports the response was terrific. It is believed that millions listened in and bundles of inquiries are said to have been received from theatres, the farthest being Palm Beach, Fla. So impressed were the radio people with the response that announcements are being made from their affiliated stations at Davenport, St. Louis and Louisville.

"Powder and Smoke"

(Pathe—Comedy—One Reel)

The newest Charles Chase comedy concerns the experiences of an innocent lightning rod salesman who becomes the dupe of a gang of bandits. There is a fair amount of shooting and action of the pell-mell variety. It lacks the distinction and note of novelty that the first of this series had, although Charles Chase and Blanche Mehaffey are capable and interesting—M. K.

"Animal Athletes"

(Pathe—Sportlight—One Reel)

An appealing demonstration of the age-old instinct of playfulness in animals is available in this number of the Grantland Rice "Sportlights." It contains something that will bring a response from nearly everyone. From "gnu stuff" in the Central Park zoo to the boy and his puppy on the front lawn, the subject is interestingly treated. A beautiful spirited Scotch collie plays a prominent part.—M. K.

"Good Old Days"

(Pathe—Cartoon—One Reel)

Paul Terry amusingly depicts a football game, between the Jungle Team and the mice-known as the "Cheese Grabbers." Some of the well-known stunts of the football field as well as some unprecedented ones give the number plenty of spirit. Those who have followed the Aesop Film Fable series should enjoy this one.—M. K.

"Highly Recommended"

(Fox—Comedy—Two Reels)

Al St. John's setting is a department store in this Sunshine comedy which has a fair number of laughs. His various mistakes in waiting on customers make the first part lively and amusing, while the last part dealing with his escapades on a window ledge of a high building are not especially exciting or original, by comparison with other comedies of this type.—M. K.

"Keep Going"

(Universal—Comedy—Two Reels)

A rather disconnected arrangement of light episodes in this Century comedy weakens its grip on the average sense of humor. In a few places it is amusing but most of it seems obvious and forced. Jack Earle plays an elongated traffic cop whose ventures in the field of love, with Harry McCoy as a rival, furnish the situations.—M. K.

"Hats Off"

(Universal—Western—Two Reels)

There is something fresh and interesting about this Western in which Pete Morrison plays a breezy cowpuncher who receives the unpardonable brand of "dude" from the others. He proves that a dude can be a successful cave man lover as well as a vindicator of justice. Above the average two-reel Western.—M. K.

"Down in Jungle Town"

(Universal—Comedy—One Reel)

Joe Martin is assisted by some other talented animals in this—an elephant, a bear and another monkey. It will probably please the children, especially.—M. K.

Review of "The Fast Express" on page 489.

PROJECTION

EDITED BY F. H. RICHARDSON

Take a Rubber

I invite some of you to take a good rubber at pages 2 and 3 of the Constitution adopted by Hamilton, Ontario, local union, 303, Motion Picture Projectionists, I. A. T. S. E. and M. P. M. O. of the U. S. and C. I have taken the liberty of marking certain paragraphs, and will remark that I personally know that local union 303 LIVES UP TO ITS NAME in every particular! I would especially invite your attention to paragraph B of page 3 THAT IT WHAT I CALL COMMON HONESTY. This union demands a decent wage for its members and MAKES IT A PART OF ITS PURPOSE TO MAKE ITS MEMBERS WORTH REAL MONEY!!!!! From the bottom of my heart I wish it could be said that all union constitutions contained similar wording, and that, as in this case, the words were lived up to.

Here is an excerpt from Section 30 of the Hamilton Union By-laws which I most heartily approve, because the exhibitor is given a choice and does not have a man selected by a union official arbitrarily forced upon him:

> When a member receives notice of his dismissal, or when he desires to resign his position in a theatre, he shall immediately notify the Business Agent, and give the reasons for such action being taken. If the reasons are satisfactory the Business Agent shall immediately interview the Manager of the theatre in question and supply him with the names of the members who are eligible for the position, and shall notify those members of the impending vacancy at once, so that they may get in touch with the manager as soon as possible, in order that he may select the one he wants. Should the manager be unable or unwilling to make a selection, then the Business Agent shall, on behalf of the union, recommend the member who has been longest out of employment, or in event of two members having been out of employment the same length of time, he shall recommend the member who is unable, through lack of training, to engage in some lucrative employment other than projection.

The committee on constitution and by-laws, which was responsible for the excellent results produced, was composed of brothers M. A. Bartleman, Hugh Sedgwick and F. E. Baldassari, all real gentlemen, and projectionists of real ability.

PREAMBLE

We, the Motion Picture Projectionists of Hamilton, Ontario, Canada, in order to improve our condition, to ensure the maintenance of a fair rate of wages for services competently rendered, to assure the employment of our members and that equity may be maintained, do signify willingness in all difficulties, to accept wise, honorable and conservative mediation, and to secure to ourselves and posterity the benefits of such unity, do adopt and establish this constitution.

CONSTITUTION

ARTICLE I.

Section 1—Name.

The name of this organization shall be, The Hamilton Motion Picture Projectionists' Union, Local No. 303, of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada.

Section 2—Object.

(a) The object of this Union shall be, to maintain a fair rate of wages and to improve working conditions for its members, and to see that only competent men are supplied within our jurisdiction.

(b) To encourage among its members the desire to acquire a thorough knowledge of the latest ideas and inventions pertaining to the improvement of Projection.

Section 3—Schedule of Prices and Working Rules.

This Union shall adopt a schedule of prices and working rules for use in conjunction with the official contract of the

"Powerline" Good

R. A. Hooker, Globe, Arizona, says:

Would like to know if "Powerline," which is made for the Powers Projector intermittent movement, is best I can get for both old and new Powers movement. Am enclosing ten cents stamps, which is, I believe, your charge for answering questions.

You may safely assume that the lubricant selected by a projector manufacturer for use on any part of his projector is at least as good as anything you can get. Remember, the manufacturer has a direct interest in the excellence of performance of his projector. A pleased customer really is the best possible advertisement. He therefore is directly interested in having his machinery perform well, and to do that it must be well and efficiently lubricated. I believe "Powerline" will be equally good for both old and new intermittents, but if you think something heavier will be better for your old intermittent, try Texaco EXTRA HEAVY motor oil. I think, though, you will do well to stick to Powerline.

Remember Globe

I have lively remembrances of your city. On the wall of my room hangs a photograph of my 'umble self delivering the labor day address from the portico of the Miners' Union Building, in 1902. The end of the bridge over the dry creek shows in the photo. Went from there to Troy and thence, across the desert, to Phoenix. The Globe "boys" certainly treated me well.

As to the matter of a charge, why, when I can answer in the department there is no charge at all, except that I have requested the questioner to help me defray a considerable expense by enclosing four cents in stamps for a carbon copy of department reply. It don't cost much to make and send one carbon, but you would be astounded at what carbon copies cost in the course of a year, and I personally stand all that. The Moving Picture World pays me a salary to edit the department, but I myself stand all expense up to the point of delivery of the muss. Four cents just about covers the cost of making and mailing a carbon copy.

Trouble

From a small town in Louisiana comes the following:

We have a Simplex projector (observe that, although a small-town man he says PROJECTOR, not "machine") which has been in use for nearly four years, without trouble of any sort, except for the arc, which we are not certain is caused by the current or the equipment.

Current is 220-volt D. C., which gives us approximately 180 to 190 volts at the arc. We use a Simplex rheostat, made by the Precision Machine Company, Style A, with a resistance of 2 5 Min. and 5 0 Max. We cannot keep a steady arc very well, and only get a very bright light by cutting the rheostat all the way over which, of course, gives us considerable flame, instead of a clean arc. The wires are not crossed. We will appreciate any suggestion you may make, or information you may see fit to give.

Information Vague

Your information was rather vague, and your knowledge of electrical action so apparently lacking that I held your letter until I could consult with the Precision Machine Company as to just what you really have in the way of a rheostat. I was sure your figures must refer to amperage capacity, and not to ohms resistance.

The Precision Company says: "According to the records of our electrical department, the only makings we have used on our rheostats for the past seven years are as follows: Type A, 25 to 50 amperes; Type B, 30 to 65 amperes; Type C, 40 to 90 amperes.

From this it will be seen that a Precision Machine Company rheostat marked 25 Min. —50 Max (not 2 5 and 5 0), is presumed to deliver from 25 to 50 amperes at the arc, in your case from a 220-volt line.

You are in error in presuming there is 180 to 190 volts "at the arc." There "ain't no such anamile," my good brother. Your arc will be about 48 to 55 volts, all the rest of the voltage being consumed in the resistance of your rheostat.

Your Trouble

And now as to your trouble. Of course when you put fifty amperes through an A C are there will be some flaming. But I think you are not getting anything like fifty amperes when your rheostat is at maxmium, for the reason that if it is four years old, and has been used much, its resistance will be badly burned and enormously inefficient.

I would suggest the following: First, take my advice and send seven dollars to the Moving Picture World for a Bluebook of Projection (unless you already have one) and a lens chart. Then study "Resistance as Applied to the Projection Circuit," pages 413 to 441, inclusive, paying especial attention to "Variable and Fixed Resistance," page 415, and "Rheostats Wasteful," page 427; also "Adjustable Rheostat and What It Is," page 432. Under your conditions this alone should be well worth the price of the book to you.

Then carefully examine all your wires, be-

ing sure they are not burned and that they are large enough to carry the current (see page 70 of Bluebook). Take ALL contacts apart and thoroughly clean them. Carefully examine the asbestos-covered wires inside the lamphouse, and if they are dead (have no spring in them, but act like a rag when bent), remove them and put new ones in their place.

Get a Transformer

Next, either get a new rheostat, if yours has been used four years, or (far, far better in every way) get a transformer. These are variously called an "Inductor" an "Economizer," a "Compensarc" and other trade names. The three named are all good ones. You should not take current from a 220-volt line through a rheostat. It is altogether too awfully wasteful. Also the arc from a transformer handles and acts much better than the arc from current taken from 220-volt lines through a rheostat. Using 50 amperes from a 220-volt line through a rheostat you will take 11,000 watts from the line, 8,500 of which are wasted in your rheostat. Taking the same 50 amperes from the same lines through a transformer you would only take a total of less than 3,000 watts from the line.

As to a "clean arc" and a flaming arc, you won't get the amperage you ought to use without flaming. It can't be done. However, if you use a lens chart you won't get much ill effect from such flame as you may expect from a maximum of sixty amperes, though it is true you might add something to your condenser breakage. Use none but A. C. Special carbons, and dry them thoroughly before using. Best way is to keep half a dozen or so in or on top of the lamphouse, all the time, adding one every time you remove one from the pile.

Remember that when I say "transformer" I mean only a transformer made especially for projection, which may be had from any supply dealer.

Distance Again

J. V. Eastwood, Projectionist, New Lewis Theatre, Independence, Mo., appeals for information, as follows:

After reading the excellent replies to some of the brain twisters appearing almost weekly in your department, I have concluded you are the one to give the correct answer to a thing which has been causing me to have heated arguments galore.

A short while ago the local branch of our church instituted a "Recreation Center," which now gives promise of permanency. One of its main features is an airdome, planned after the suggestions of a theatrical supply house. Its general layout is as follows: Seating capacity about 5,000. The screen sets at the lower end of ground which slopes upward to the north. The picture is 30 feet wide; distance front row of seats to screen approximately fifty feet; distance screen to back row of seats about 440 feet.

The projection room is sunk two feet into the ground. The lens is eighty-odd feet from the screen and about level with its lower edge, so that the projection angle is upward. They have to use a 2½ inch E F projection lens in order to get the thirty foot picture at the distance.

His Suggestion

I have suggested that the projection room be moved back to a point 180 feet from the screen, which location would bring the lens very close to level with the screen center, and make room for a lot more seats right in the very best part of the auditorium. The man who planned the present layout says this is impossible, because the light would not make a picture at that distance.

Now I freely admit that I am only a ham "operator"—not even a projectionist—but I am unable to see any reason why the added distance would affect screen brilliancy much, if any. Of course it is true there would be some dispersion in the intervening air, but they are not going to project through a smoke screen. If I am wrong in my contention, I want to know WHY I am wrong. If I am right I want the necessary information with which to back up my argument, because it is hard for me, a mere kid, to convince those who are of middle age and therefore not very willing to listen to me.

Correct

Always provided they are using an arc for a light source—and surely they would not be foolish enough to try to project with anything else under the conditions as set forth by you—you are entirely correct. The layout they now have is an outrage on common sense. It makes the placing of a really good picture on the screen utterly impossible.

Just why those proposing to plan a projection installation will go to a theatrical supply dealer with a projection problem, is past my understanding. The theatrical supply house fills a most useful office, and usually fills it well, so long as it sticks to the supply business. But when it butts into the projectioneering field the result nearly always ranges somewhere between punk and BAD.

Ask the "genius" who tells you it is impossible to project a good picture 180 feet how he explains the 200 (about) foot projection distance at the Capitol Theatre, New York City—one of the foremost motion picture theatres of the world. Then when he gets done chewing that over, ask him how he explains the very good picture at the Million Dollar Pier, Atlantic City, N. J., with a 235-foot distance from lens to screen. Then ask him, with my compliments, why he has worked such injury by setting himself up as an authority on matters of which he so evidently does not understand even the first elements.

Answer in Bluebook

If you have a Bluebook of Projection you will find the answer to all such things within its covers, but I nevertheless will, for about the two hundredth time, again explain it, briefly, in the department.

Since a ray of light will and does travel millions upon millions of miles from the sun, pass through something like fifty miles of air and reach the surface of the earth, I think we may assume that, provided the air be reasonably free from dust and dirt, a difference of 100 feet from lens to screen won't make any appreciable difference, once the light has left the lens. From this we conclude that practically ALL LIGHT LOSS OCCURS IN THE PROJECTOR OPTICAL TRAIN ITSELF, and not between lens and screen. True, there is slight dispersion, as you say, but except in air that is very bad indeed, this is negligible.

Lens Requirements

The 180-foot projection distance and a 30-foot picture would only require about a six-inch E F lens, which is not at all bad—at least it is far and away better than what they now have. Before advising just what you ought to have in the way of lenses I would want to know what the amperage is; also I would want an impression made by pressing the crater of a carbon burned at that amperage down on white paper so as to get a clear impression of the rim of the crater. I will then tell you exactly what should be used in the way of lenses.

Offhand, I would advise them, unless they already have done so, to install high-intensity arcs. The picture is very large, and they need all the illumination they can get. I think Cinephor condensers will be the best for them, but cannot say with certainty until I have seen the crater impression.

In conclusion, assuming, as I said, that an arc light source is used, the 180-foot projection distance will give them very, very much better results, always provided they have a correct optical lineup on the projectors. I would suggest that they send one dollar to the Moving Picture World and get a Lens Chart. Also they ought to have a Bluebook of Projection, price six dollars, from same place. I would also suggest to exhibitors the advisability of consulting a projection engineer BEFORE starting to plan a theatre.

From India

Motriam Vallicha, whose address is Box 82, Karachi, India, writes as follows:

Since last time I wrote the department I have been busy organizing and establishing a distributing depot in Karachi, to handle Indian and American-made productions, in which enterprise I have been partially successful. I have been reading Moving Picture World with keen interest, more especially its Projection Department.

The chief difficulty in connection with the organization I have been perfecting is that it cannot be operated on an exclusive rights basis without an enormous capital. This is because the American producers do not choose to have dealings with us unless their interests are fully secured. I have succeeded in obtaining distributing rights on a percentage basis for a number of productions, both American and Indian made. The misfortune is my inability to become the representative of a big national distributing concern on the same basis.

Picture Progress Slow

As regards pictures produced in India, I am sorry to say the progress is slow—very slow. In fact the majority of the pictures made the past year are below even the Indian standard of production.

Madan Theatres, Ltd., have the lead in both production and exhibition, but it is a question as to whether or no they have made satisfactory profits. There are a number of other producing companies, mostly in the south of India, which turn out pictures of average interest to Indian audiences. They confine their efforts, however, to historical or religious subjects. Were these companies to enlarge their field and turn out pictures dealing with stories of every-day life I firmly believe it would greatly enhance the popularity of their product.

I have recently been intrusted with the supervision of the construction of a motion picture theatre of about 800 capacity, in a city of 100,000 population, and to complete the electrical and projection installation. I will be well pleased to have such suggestions as you may be willing to supply, particularly with regard to the arrangement of the projection room and the auditorium lighting.

I shall, by next mail, send a draft for seventeen dollars for the following: One copy of the "Bible of Projection"—Bluebook, one lens chart by Griffith and one complete set of Hawkens Electrical Guides, 10 volumes, which I trust you will have well packed so they will reach me in good shape. With continued affectionate regard I will close, giving you further news in my next letter.

Information in Handbook

As to the production matters, I would not presume to comment except to say that your suggestion as to Indian films seems excellent to me. As to the matter of the theatre, why, it is very hard to give concrete suggestions unless one has the actual plans before him. However, you will find very complete information on projection room planning and locating in the Bluebook. Make your projection room walls fireproof. Allow at least six feet (seven is better) of width for the first projector and three feet additional width for each additional projector, stereopticon or spotlight. Have the front to back depth not less than eight feet—nine is very much better—and the ceiling height all you can get. DON'T have your observation ports less than fourteen inches wide—sixteen is better, and high and low enough as to top and bottom, so that a man of average height may see the entire screen while in working position beside the projector.

GET IT NOW!
The Brand New Lens Chart
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516 Fifth Avenue New York City

CURRENT and ADVANCE FILM RELEASES

Together with Index to Reviews and Consensus of Trade Paper Criticisms.

ALLIED PRODUCERS AND DISTRIBUTORS

		Review	Footage
Suzanna	Mabel Normand	Mar. 3	8,000
The Shriek of Araby	Sennett Prod-Turpin	Apr. 28	4,150
Paddy-the-Next-Best-Thing	Mae Marsh	Oct. 20	6,000
Richard the Lion-Hearted	Wallace Beery	Nov. 3	7,298

ARROW

The Fighting Skipper	Serial		15 parts
The Santa Fe Trail	Historical serial	Aug. 11	15 parts
The Devil's Dooryard	William Farnum	Aug. 25	4,838
Almost Married	Eddie Lyons	Sept. 22	2,000
Through Yellowstone Park With Our Late President Warren G. Harding	Instructive	Sept. 22	2,000
Seeing Double	Eddie Lyons	Sept. 29	2,000

ASSOCIATED EXHIBITORS

Going Up	Douglas MacLean	Oct.	6	5,886
The Extra Girl	Mabel Normand	Oct.	13	5,700
Harbor Lights	Tom Moore	Oct.	20	5,000
Courtship of Myles Standish	Charles Ray	Oct.	20	9,000
David Copperfield	Star cast	Nov.	17	6,282
The Miracle Makers	Leah Baird	Dec.	22	5,834

EDUCATIONAL FILMS CORP.

'Old Oaken Bucket," etc.	"Sing Them Again"	Oct.	6	1,000
Front	Tuxedo comedy	Oct.	6	2,000
While the Pot Boils	Wilderness Tales	Oct.	6	1,000
Japanese Earthquake	Kinograms	Oct.	13	750
People of Many Climes	Hodge-Podge	Oct.	13	1,000
Fool Proof	Neal Burns	Oct.	13	2,000
Simple Sadie	Cliff Bowes	Oct.	20	1,000
Done in Oil	Jimmy Adams	Oct.	20	2,000
Three Cheers	"Juvenile" comedy	Nov.	3	2,000
Discontent	"Wilderness Tales"	Nov.	3	1,000
Heads Up	Cliff Bowes	Nov.	10	1,000
Uncle Sam	Lee Moran	Nov.	10	2,000
Hank On	Cameo comedy	Nov.	17	2,000
A Perfect 36	Christie comedy	Nov.	17	2,000
Memories	"Sing Them Again"	Nov.	24	1,000
Hot Sparks	Cliff Bowes	Nov.	24	1,000
No Loafing	"Poodles" Hanaford	Nov.	24	2,000
Kidding Kids	Christie comedy	Dec.	1	2,000
Under Covers	Cliff Bowes	Dec.	1	1,000
The Bottom of the Sea	Novelty	Dec.	1	1,000
My Boy Bill	"Wilderness Tales"	Dec.	1	1,000
Black and Blue	Christie comedy	Dec.	8	2,000
Exit Caesar	Mermaid comedy	Dec.	8	2,000
Film Foolish	Cliff Bowes	Dec.	15	1,000
Over the Fence	"Juvenile" comedy	Dec.	15	2,000
Snooky's Covered Wagon	Animal comedy	Dec.	15	2,000
Home Again	"Sing Them Again"	Dec.	15	1,000
Call the Wagon	Christie comedy	Dec.	22	2,000
Liquid Lava	Hodge-Podge	Dec.	22	1,000
Flying Finance	Mermaid comedy	Dec.	29	2,000
Don't Hesitate	Western	Dec.	29	1,000
My Friend	Lloyd Hamilton	Jan.	5	2,000
Ride 'Em Cowboy	Bobby Vernon	Jan.	5	2,000
One Night It Rained	Tuxedo comedy	Jan.	12	2,000
Paris Lights	Cameo comedy	Jan.	12	2,000
The Homemaker	"Wilderness Tales"	Jan.	19	1,000
Jean of Heceta Head	"Wilderness Tales"	Jan.	19	1,000
Haunted Hills	"Wilderness Tales"	Jan.	19	1,000
Flowers of Hate	"Wilderness Tales"	Jan.	19	1,000
A Sailor's Life	"Hodge-Podge"	Jan.	19	1,000
Stay Single	Christie comedy	Jan.	19	2,000
Lest We Forget	"Sing Them Again"	Jan.	19	1,000
Neck and Neck	Mermaid comedy	Jan.	26	2,000
Oh, Girls/	Sid Smith	Jan.	26	1,000
The Butterfly	Tolhurst series	Jan.	26	1,000

FAMOUS PLAYERS-LASKY

The Spanish Dancer	Pola Negri	Oct.	20	8,434
Woman Proof	Thomas Meighan	Nov.	10	7,687
His Children's Children	Bebe Daniels	Nov.	17	8,300
Stephen Steps Out	Doug Fairbanks, Jr.	Dec.	1	5,153
Around World in Speejacks	Instructive special	Dec.	1	6,000
Wild Bill Hickok	William S. Hart	Dec.	1	6,893
To the Ladies	Helen Jerome Eddy	Dec.	8	6,268
The Light That Failed	Percy Marmont	Dec.	15	7,013
The Call of the Canyon	Richard Dix	Dec.	29	6,993
The Ten Commandments	Cecil B. DeMille prod.	Jan.	5	12,000
Big Brother	Tom Moore	Jan.	5	7,080
Don't Call It Love	William DeMille prod.	Jan.	5	6,457
West of the Water Tower	Glenn Hunter	Jan.	12	7,000
The Humming Bird	Gloria Swanson	Jan.	26	7,577

FILM BOOKING OFFICE OF AMERICA

Lights Out	Ruth Stonehouse	Oct.	13	6,938
The Dancer of the Nile	Carmel Myers	Oct.	27	5,787
Taming of the Shrewd	"Fighting Blood"	Nov.	3	2,000
Wages of Cinema	"Fighting Blood"	Nov.	3	2,000
Blow Your Own Horn	Warner Baxter	Nov.	10	6,315
The Love Pirate	Carmel Myers	Nov.	17	4,900
A Comedy of Terrors	"Fighting Blood"	Nov.	17	2,000
Fashionable Fakers	Johnnie Walker	Dec.	15	5,000
A Midsummer Night's Scream	"Fighting Blood"	Dec.	15	2,000
The Merchant of Menace	"Fighting Blood"	Dec.	15	2,000
Breaking Into Society	Bull Montana	Dec.	29	4,112
Judgment of the Storm	Lloyd Hughes	Jan.	5	6,320
The Lullaby	Jane Novak	Jan.	12	7,179
Babes in the Hollywood	"Fighting Blood"	Jan.	12	2,000
Beauty and the Feast	"Fighting Blood"	Jan.	12	2,000
The Switching Hour	"Fighting Blood"	Jan.	12	2,000
Phantom Justice	Feature cast	Jan.	26	6,238

FIRST NATIONAL

The Huntress	Colleen Moore	Oct.	13	6,236
Ponjola	Anna Q. Nilsson	Oct.	20	7,000
The Bad Man	Holbrook Blinn	Oct.	20	6,404
The Fighting Blade	Richard Barthelmess	Oct.	27	8,729
Flaming Youth	Colleen Moore	Nov.	24	8,434
The Eternal City	Star cast	Dec.	1	7,800
Anna Christie	Blanche Sweet	Dec.	1	7,031
Twenty-one	Richard Barthelmess	Dec.	1	6,560
Boy of Mine	Ben Alexander	Dec.	8	7,000
The Wanters	Marie Prevost	Dec.	8	6,871
Thundergate	Owen Moore	Dec.	15	6,565
Her Temporary Husband	Sydney Chaplin	Dec.	22	6,723
The Dangerous Maid	Constance Talmadge	Dec.	22	7,337
Jealons Husbands	Maurice Tourneur prod.	Dec.	29	6,500
Black Oxen	Corinne Griffith	Jan.	19	7,937
The Song of Love	Norma Talmadge	Jan.	19	8,000
The Love Master	"Strongheart"	Jan.	19	6,779

FOX FILM CORP.

Times Have Changed	William Russell	Oct.	6	5,062
The Tailor	Al St. John	Oct.	6	2,000
Toilers of the Equator	Instructive	Oct.	6	1,000
Sunshine and Ice	Instructive	Oct.	6	500
Second Hand Love	Charles "Buck" Jones	Oct.	20	
Cameo Kirby	John Gilbert	Oct.	27	6,931
The Temple of Venus	Allegorical fantasy	Nov.	10	8,000
Big Dan	Charlie Jones	Nov.	10	5,934
Up in the Air	Imperial Comedy	Nov.	10	2,000
You Can't Get Away With It	Percy Marmont	Nov.	24	6,152
Cloisters in the Clouds	Instructive	Nov.	24	1,000
Dance or Die	Sunshine Comedy	Nov.	24	2,000
When Odds Are Even	William Russell	Dec.	1	4,284
Wet and Weary	Clyde Cook	Dec.	1	2,000
This Freedom	Star cast	Dec.	8	7,000
Income Tax Collector	Lew Brice	Dec.	15	2,000
Universities of the World	Instructive	Dec.	15	1,000
Six Cylinder Love	Ernest Truex	Dec.	22	7,000
The Shepherd King	Feature cast	Dec.	22	8,500
Cupid's Fireman	Charles Jones	Dec.	29	5,000
A Dutch Treat	Instructive	Dec.	29	1,000
Rough Sailing	Sunshine comedy	Dec.	29	2,000
The Governor's Lady	Harry Milarde prod.	Jan.	5	7,069
Johnnie's Swordfish	Instructive	Jan.	5	1,000
Arabia's Last Alarm	Imperial comedy	Jan.	12	2,000
Gentle Julia	Bessie Love	Jan.	19	5,857
Spring Fever	Harry Sweet	Jan.	19	2,000
Hoodman Blind	David Butler	Jan.	26	5,434
The Canadian Alps	Instructive	Jan.	26	1,000

GOLDWYN

Little Old New York	Marion Davies	Aug.	18	10,000
The Green Goddess	George Arliss	Aug.	25	9,100
Red Lights	Marie Prevost	Sept.	22	6,841
Six Days	Corrine Griffith	Sept.	29	8,010
The Eternal Three	Marshall Neilan prod.	Oct.	13	
The Day of Faith	Eleanor Boardman	Dec.	8	6,557
In the Palace of the King	Blanche Sweet	Dec.	15	9,000
Slave of Desire	Star cast	Dec.	15	6,675
Reno	Rupert Hughes prod.	Dec.	22	7,000
The Great White Way	Cosmopolitan prod.	Jan.	12	10,000
Name the Man	Victor Seatsrom prod	Jan.	12	8,000
Through the Dark	Colleen Moore	Jan.	19	7,999

HODKINSON

Helpful Hogan	Grant Mitchell	July	28	5,400
Pat's Patents	Comedy	Aug.	25	2,000
Fiddling Fool	Raymond McKee	Aug.	25	2,000
Col. Heezaliar in the African Jungle	Bray comedy	Sept.	1	1,000
The Drivin' Fool	Wally Van	Sept.	8	5,800
Puritan Passions	Glenn Hunter	Sept.	15	6,000
Shifting Sands	Peggy Hylan	Oct.	20	5,308
The Life of Reilly	C. C. Burr Comedy	Oct.	27	2,000
The Old Fool	James Barrows	Dec.	29	6,147
Grit	Glenn Hunter	Jan.	12	5,800

METRO

The Eagle's Feather	Premier prod.	Sept.	22	6,500
The Eternal Struggle	Reginald Barker	Sept.	22	7,374
Long Live the King	Jackie Coogan	Nov.	10	9,364
Held to Answer	Viola Dana	Nov.	3	5,601
The Social Code	Premier prod.	Oct.	6	5,000
The Human Mill	A. Holubar prod.			
Man, Woman and Temptation	Fred Niblo prod.			
Pleasure Mad	R. Barker prod.	Nov.	24	7,547
Scaramouche	Rex Ingram prod.	Oct.	13	9,600
In Search of a Thrill	Viola Dana	Nov.	3	5,500
A Wife's Romance	Clara K. Young	Nov.	3	6,000
Shooting of Dan McGrew	Barbara LaMarr			
Our Hospitality	Buster Keaton	Nov.	24	6,220
Fashion Row	Mae Murray	Dec.	8	7,300
Half-a-Dollar-Bill	Anna Q. Nilsson	Dec.	15	5,700
The Heart Bandit	Viola Dana	Jan.	19	4,900

(Continued from preceding page)

PATHE

Jamestown	Historical	Nov.	3	4,000
A Barnyard Romeo	Terry cartoon	Nov.	3	1,000
The Whole Truth	Stan Laurel	Nov.	3	1,000
Roughing It	"Spat Family"	Nov.	3	2,000
One Cylinder Love	Mack Sennett prod.	Nov.	3	2,000
Do Women Pay?	Terry cartoon	Nov.	10	1,000
Dear Ol' Pal	Snub Pollard	Nov.	10	1,000
Hustlin' Hank	Will Rogers	Nov.	10	2,000
Derby Day	"Our Gang"	Nov.	17	2,000
Farmer Alfalfa's Pet Cat	Terry cartoon	Nov.	17	1,000
The Way of a Man	Featurized serial	Nov.	24	9,000
Save the Ship	Stan Laurel	Nov.	24	1,000
The Dare Devil	Mack Sennett prod.	Nov.	24	2,000
Go West	"Dippy-Doo-Dads"	Nov.	24	1,000
The Soilers	Stan Laurel	Nov.	24	2,000
Happy Go Luckies	Terry cartoon	Nov.	24	1,000
Vincennes	Historical series	Dec.	1	3,000
Why Elephants Leave Home	Animal subject	Dec.	1	2,000
The Five-Fifteen	Terry cartoon	Dec.	1	1,000
Flip Flops	Sennett comedy	Dec.	1	2,000
Uncensored Movies	Will Rogers	Dec.	1	2,000
Wild and Woolly	"Sportlight"	Dec.	1	1,000
Sunday Calm	"Our Gang"	Dec.	15	2,000
Fully Insured	Snub Pollard	Dec.	15	1,000
The Cat Came Back	Terry cartoon	Dec.	15	1,000
Scorching Sands	Stan Laurel	Dec.	8	1,000
A Dark Horse	Terry cartoon	Dec.	8	1,000
The Great Outdoors	"Spat Family"	Dec.	8	2,000
Join the Circus	Pollard-Parrott	Dec.	8	2,000
The Morning After	Terry cartoon	Dec.	22	1,000
Mother's Joy	Stan Laurel	Dec.	22	1,000
Lovey-Dovey	Dippy-Doo-Dads"	Dec.	22	1,000
The Way of a Man	Serial	Dec.	22	
Daniel Boone	Historical series	Dec.	29	3,000
The Best Man Wins	Aesop Fable	Dec.	29	1,000
It's a Boy	Snub Pollard	Dec.	29	1,000
The Five Orphans of Storm	Terry cartoon	Dec.	29	1,000
Girls and Records	"Sportlight"	Dec.	29	1,000
The Darkest Hour	"Spat Family"	Dec.	29	2,000
Inbad, the Sailor	Billy Bevan	Dec.	29	2,000
Ten Dollars or Ten Days	Ben Turpin	Jan.	5	2,000
Two Wagons—Both Covered	Will Rogers	Jan.	5	2,000
At First Sight	Charles Chase	Jan.	5	1,000
Tire Trouble	"Our Gang"	Jan.	12	2,000
The Good Old Days	Terry cartoon	Jan.	12	1,000
The Call of the Game	"Sportlight"	Jan.	12	1,000
The Big Idea	Snub Pollard	Jan.	12	1,000
Smithy	Stan Laurel	Jan.	19	1,000
The Animals' Fair	Terry cartoon	Jan.	19	1,000
The Bar-Fly	"Dippy-Doo-Dads"	Jan.	19	1,000
The Black Sheep	Terry cartoon	Jan.	19	1,000
The Frontier Woman	"Chronicles" series	Jan.	26	3,000
One Spooky Night	Billy Bevan	Jan.	26	2,000
One of the Family	Charlie Chase	Jan.	26	1,000
Help One Another	"Spat Family"	Jan.	26	2,000
Taking a Chance	"Sportlight"	Jan.	26	1,000

PLAYGOERS PICTURES

The Man Who Waited	Star cast	May	12	5,000
Counterfeit Love	Featured cast	June	30	6,000
Tipped Off	Featured cast	Nov.	3	4,284

PREFERRED PICTURES

The Broken Wing	Miriam Cooper	Sept.	1	6,2
April Showers	Colleen Moore	Nov.	17	6,3
The Virginian	Kenneth Harlan	Nov.	24	8,0
Maytime	Ethel Shannon	Dec.	8	7,5

SELZNICK

Modern Matrimony	Owen Moore	Nov.	3	4,960
The Common Law	Corrine Griffith	Nov.	10	7,500

TRUART FILM CORP.

Broadway Gold	Elaine Hammerstein	July	28	6,800
Let's Go	Richard Talmadge	Nov.	17	5,198
The Unknown Purple	Henry B. Walthall	Dec.	8	6,950

UNITED ARTISTS

The White Rose	Mae Marsh	June	2	11,000
Rosita	Mary Pickford	Sept.	15	8,800
A Woman of Paris	Chas. Chaplin prod.	Oct.	13	8,000

UNIVERSAL

Hunchback of Notre Dame	Lon Chaney	Sept.	15	11,000
A Million to Burn	Herbert Rawlinson	Nov.	3	4,556
Darling of New York	"Baby Peggy" feature	Nov.	3	6,260
Fashion Follies	Century Comedy	Nov.	3	2,000
Code of the Mounted	Western	Nov.	3	2,000
Be My Guest	Neely Edwards	Nov.	3	1,000
Men in the Raw	Jack Hoxie	Nov.	10	4,315
Golfmania	Billy Engle	Nov.	10	2,000
So Long Sultan	Chuck Reisner	Nov.	10	2,000
The Twilight Trail	Margaret Morris	Nov.	10	1,000
Down in the Ships to See	"Pal," the dog	Nov.	17	2,000
The Idea Man	Bert Roach	Nov.	17	1,000
White Tiger	Priscilla Dean	Nov.	24	7,177
The Payroll Thief	Jack Mower	Nov.	24	2,000
No Parking Aloud	Neely Edwards	Nov.	24	1,000
She's a He	Buddy Messinger	Nov.	24	2,000
The Thrill Chaser	Hoot Gibson	Dec.	1	5,196
Crooked Alley	Laura LaPlante	Dec.	1	4,500
Miles of Smiles	Baby Peggy	Dec.	1	2,000
The Ghost City	Pete Morrison	Dec.	8	serial
The Corn-Fed Sleuth	Jack Earle	Dec.	8	2,000
A Matter of Policy	Neely Edwards	Dec.	8	1,000
The Near Lady	Gladys Walton	Dec.	15	4,812
The Red Warning	Jack Hoxie	Dec.	15	4,795
A Lady of Quality	Virginia Valli	Dec.	22	8,640
A Movie Fantasy	Hy Mayer cartoon	Dec.	22	1,000
Under the White Robe	Neely Edwards	Dec.	22	1,000
Bucking the Line	Buddy Messinger	Dec.	22	2,000
His Mystery Girl	Herbert Rawlinson	Dec.	29	4,487
Chasing Wealth	Neely Edwards	Dec.	29	1,000
Hansel and Gretel	Baby Peggy	Dec.	29	2,000
Rustlin' Buster	Jack Mower	Dec.	29	2,000
Pure Grit	Roy Stewart	Jan.	5	4,57
The Last Outlaw	Western	Jan.	5	2,00
A Son of Ananias	Hy Mayer cartoon	Jan.	12	1,000
That Kid from Madrid	"Leather Pushers"	Jan.	5	2,000
The Rich Pup	(Pal) the dog	Jan.	12	2,000
Hook and Ladder	Hoot Gibson	Jan.	19	5,568
The Whispered Name	Ruth Clifford	Jan.	19	5,196
He Loops to Conquer	"Leather Pushers"	Jan.	19	2,000
The Caddy	Buddy Messinger	Jan.	19	1,000
A White Wing Monkey	Joe Martin	Jan.	19	1,000
The Man From Wyoming	Jack Hoxie	Jan.	26	4,717
Why Wait?	Slim Summerville	Jan.	26	1,000
Own a Lot	Century comedy	Jan.	26	2,000

VITAGRAPH

Pioneer Trails	Special cast	Oct.	27	6,920
On the Banks of the Wabash	Blackton prod.	Nov.	3	7,156
Lightning Love	Larry Semon	Nov.	17	2,000
The Gown Shop	Larry Semon	Nov.	17	2,000
The Leavenworth Case	W. Bennett prod.	Nov.	24	5,400
The Man From Brodney's	Special cast	Dec.	8	7,100
The Ninety and Nine	David Smith prod.	Dec.	23	6,800
Modern Banking	Urban Classic	Dec.	22	1,000
Newsprint Paper	Urban Classic	Dec.	22	1,000
Horseshoes	Larry Semon	Dec.	22	2,000
The Last Stand of Red Man	Urban classic	Dec.	29	1,000
Let Not Man Put Asunder	Feature cast	Jan.	26	8,000

WARNER BROTHERS

Little Johnny Jones	Johnny Hines	Aug.	25	6,000
The Gold Diggers	Hope Hampton	Sept.	22	6,500
The Country Kid	Wesley Barry	Nov.	10	6,500
Tiger Rose	Lenore Ulrich	Dec.	15	8,000
Lucretia Lombard	Irene Rich	Dec.	22	7,500

MISCELLANEOUS

ANDERSON PICTURES

		Review	Footage
After the Ball	T. O. D. C. prod.	Jan. 5	6,500

GRAND-ASCHER DISTRIBUTING CORP.

Lucky Rube	Sid Smith	Nov.	10	2,000
Mark It Paid	Joe Rock	Nov.	10	2,000
The Way Men Love	Elliot Dexter	Nov.	17	7,541
A Dark Knight	Joe Rock	Dec.	1	2,000
Hollywood Bound	Sid Smith	Dec.	1	2,000
Taxi, Please!	Monty Banks	Dec.	1	2,000
The Satin Girl	Mabel Forrest	Dec.	8	5,591
Other Men's Daughters	Ben Wilson prod.	Jan.	19	5,936

AYWON FILM CORP.

The Tango Cavalier	George Larkin	Nov.	3	

CHARLES C. BURR

The Last Hour	Milton Sills	Jan.	13	6,000
Luck	Johnny Hines	Mar.	31	6,000
You Are Guilty	Edgar Lewis prod.	Mar.	31	5,000

C. B. C.

Hallroom Boys	Twice a month			2,000
The Barefoot Boy	Star cast	Nov.	24	5,800
Forgive and Forget	Estelle Taylor	Nov.	10	5,800
The Marriage Market	Pauline Garon	Dec.	29	6,297
Innocence	Anna Q. Nilsson	Jan.	26	5,923

EQUITY PICTURES

The Daring Years	Mildred Harris	Aug.	4	7,000

PHIL GOLDSTONE

Speed King	Richard Talmadge	Feb.	10	5,000
Thru the Flames	Richard Talmadge	June	30	5,000
His Last Race	"Snowy" Baker	Sept.	1	5,000
Danger Ahead	Richard Talmadge	Dec.	29	5,000

INDEPENDENT PICTURES CORP.

Way of the Transgressor	George Larkin	Sept.	22	5,000
In the Spider's Web	Alice Dean	Sept.	29	

LEE-BRADFORD

Is Money Everything?	Miriam Cooper	Apr.	7	5,800
Call of the Hills	Maud Malcolm	May	5	5,000
Capt. Kleinschmidt's Adventures in the Far North	Yukon Expedition	July	28	
Shattered Reputations	Johnnie Walker	Oct.	27	5,000

MONOGRAM PICTURES

The Mask of Lopez	Fred Thompson	Nov.	24	4,900
The Whipping Boss	Star cast	Dec.	8	5,800

PRINCIPAL PICTURES CORP.

East Side, West Side	Eileen Percy	Apr.	28	6,000
Temporary Marriage	Kenneth Harlan	May	5	7,000
Bright Lights of Broadway	Doris Kenyon	Nov.	3	6,700

PRODUCERS SECURITY

The Wolf's Fangs	Wilfred Lytell			5,000
In the Night	All-Star			5,000
Irving Cummings Series	Two-Reelers			2,000
Just a Song at Twilight	Barthelmess			5,000
Madame Sans Gene	Special			5,000

TRISTONE

The Bargain	W. S. Hart	Sept.	29	5,000

BETTER EQUIPMENT

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How Proposed New Theatre Law Affects the Small Town Houses

By GEORGE E. EICHENLAUB, C. P. A.

I HAVE received copies of the early drafts of the proposed New York State theatre law and, after checking these, it is my opinion that, while the law is based on good practice for the great cities and New York City, in particular, the small-town house must either go out of existence or operate at a loss hereafter. When it is recognized that the small-town house of from 600 to 1,000 seating capacity is the backbone of the business, a real boon to the masses of the people and constitutes the vast majority in this field, it is wise to stop and think if legislation for the big city is the right thing to foist upon the smaller, but dominant "American Communities" of this country.

The big city, with its population, wealth, crowded conditions, high values and transportation facilities, can well afford to and should have strict legislation.

Safety of Small-Town Houses

In spite of such legislation and highly organized building departments, we have experienced such disasters as those of the Chicago, the Brooklyn, the Erie, the Washington and the Columbus, accompanied by loss of life.

On the other hand, outside of Calumet, where have we a record of a small-town theatre disaster that hurt any one? True, the conditions found in some smaller communities are most deplorable and vicious and I admit that it is only by the grace of God that we so far have been getting by.

However, while some restrictions are necessary, they should be drafted with thought and judgment for the particular purpose they are to serve, just the same as we put thought and work into the correct plan and construction of a building, so it will serve its purpose and make life easier and better for the owner and his patrons as well.

As it now stands, old death-traps now serving many of the film patrons will be permitted to exist; they can be repaired and propped up and held together to keep them from falling down. The high resulting maintenance charges would more than pay the interest on a new and decent building. But one cannot erect a new building, because it must be "fire-proof," all hedged about with restrictions and requirements, that mean a special plot, a special building that the small-town builder hasn't the experience to tackle and for which the local dealers could not supply materials.

This operates to make the expense of construction so prohibitive, that a high admission charge must be asked. This in turn drives patronage away and the owner soon realizes that his best bet is to leave town without ostentation and get a new start.

If you do not desire this ponderous instrument to be wished upon you and your business, with probable disastrous results, bear in mind that the Board meets in Buffalo at Department of Labor headquarters on February 4—and on succeeding days in Syracuse, Utica and Albany to grant hearings.

If you do not rise up now and show your might, you can make up your mind to be silent forever in future and take the consequences.

How many small-town operators there are on every hand, who were talked into the big thing, put it over, and now are burdened with a "white elephant?" While their hair turns gray and they look for a chance to escape.

A One-Sided Law

At the same time, the proposed law is a good "Safe" law. State owned, church owned and special buildings are exempted from this law. Why should a politician risk votes by trying to conserve the lives and property of his easily recognized "majority" when he knows that it will increase their costs, which will bring about a very concerted and long winded howl from the "Peepul," who are willing to take a chance on their lives mayhap, but who all hate to take the money saved for the new car, to pay more taxes and still higher prices (just another form of tax) for their amusements.

Realizing this, it is just as necessary for the theatre operators and film exchanges to get together and put up the proper volume of protest right now, or hold their traps forever.

Once passed and adopted, it will be practically impossible to change the law into a reasonable instrument. It takes too much power and effort to overcome the inertia of a ponderous body, such as a government department.

What Happened in Ohio

Such a law has been in operation in Ohio for many years past. We have a half dozen or more small-town theatres sketched out and filed away, gathering the dust while the owners are trying to figure how they can safeguard their patrons, get the funds and still pay a dividend by erecting a new and proper house.

These owners feel that the people are entitled to something better than they had when they started business in a remodeled livery stable ten or more years ago, but it can't be done.

I have one town in mind where three separate and distinct theatre propositions have been tried and fallen through in the last ten years, on account of the prohibitive first cost of "fire-proof" construction and old engineering ideas, which do not recognize the merit of some newer materials and methods of fabrication that are even better.

An Example Cited

For instance: While I do not use much hollow tile, there are some places where it is a better material than anything else; then again there are certain forms of hollow tile, that are better than others and even approach the merit of solid masonry in some purposes at half the cost.

Of course, it too frequently is used in the wrong place with consequent hazard, loss and failure and the purpose of the law is to prevent men from doing just these things, through their own ignorance, false economy or

(*Continued on page* 506)

POWER'S
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AN IMPORTANT CONSIDERATION IN THE PURCHASE OF MECHANICAL EQUIPMENT

POWER'S DISTRIBUTORS GIVE POWER'S SERVICE

NICHOLAS POWER COMPANY
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(Continued from page 504)
quite often a deliberate willingness to sacrifice anything or anybody in the hope of adding another dollar to their own account.

While it is a fact that this type soon goes out of the picture business, nevertheless, the building continues under other managers, who are powerless to rectify the conditions due to the expense of tearing down and rebuilding right. So the trap stands a menace, for years and years and under certain laws is compelled to so continue.

Wide Entrances Penalized

The remarkable thing about the proposed law is that it permits deficient entrances. It even penalizes a wide entrance, by requiring that space back of seats shall be of the same width as the width of the entrance. Exits are well taken care of, but I fail to see why two doors must be used and a double door of the same aggregate width is illegal.

This deficiency of width in the front entrance is almost necessary in Broadway or another great street in a large city on account of the great front foot value. But in the smaller community, it should be mandatory.

Anyone will recognize that in case of emergency, it is natural to turn to the entrance as the one exit for all. If this should be cut off, then and then only are the emergency exits brought into play. Therefore, the entrance should be of ample width, which is covered by the Pennsylvania code better than in any other code that I have worked under. If I could have the use of this entire issue, I might cover the subject, but no one would read it.

The proposed code would just about fill this magazine, with the same result. With small type, finer than newsprint, it covers about 150 pages of a 6x9 book.

To sum up: the new code is too long; it favors the big city and the million dollar house; it divides authority so the architect or engineer can always say: "The building department inspectors neglected their duty. It was their job to inspect. See the code." It is such a "safe" law that the exclusion of church and State owned "assembly halls" must operate to weaken the whole thing and react only on the smaller operator who does not know how and hire the talent that does know how to evade the law; entrances are permitted as deficient and excessively dangerous; slopes in auditorium aisles and balconies are permissible.

The cost of a small-town house, according to the proposed code, would be so prohibitive that it must operate to prevent new construction.

Practical Suggestions

I would recommend that:

All places of public assembly where more than 200 people congregate and occupy chairs or seats for the purpose of amusement be amenable to this law, without exceptions;

The structural requirements as to materials and fabrication be covered by the latest "Standard Practice recommended by the American Society for Testing Materials" or the United States Bureau of Standards or other equally recognized authority in common use throughout the architectural or engineering professions;

The underwriters automatically penalize for infringement on their code through the higher rates charged and this means better buildings without writing it into a law. Practice may change, but laws may be said to be impossible of change;

Fireproof buildings should be required in thickly built up downtown sections. Outlying districts and small towns should be permitted to use fire-resistive construction, but bar the use of wood exterior walls and require 2-inch roof deck with "Underwriters' Approved Class A Roof"; stage to be "cut-off" from auditorium and in turn "cut-off" from any structure adjoining in approved manner; exit passages fireproof;

Require that a recognized or registered architect or engineer be in charge of the work. If a builder is qualified as one or either, then let him be registered as such and carry that title.

Put Teeth into Law

Then put some real teeth into the law, (forget the "safe law" procedure) and hold the architect or engineer to a strict accountability. Make him bear the responsibilities of his profession, which he now only too easily avoids. I have not knowledge of any architects through any theatre failure, ever having been convicted, through his mistakes, or ignorance, although lives were lost thereby.

The building department can easily specify a series of loading tests on completed structures, which will determine whether they are built according to the lawful standards.:

In conclusion, let us make this law simple, short and sweet; make it enforceable without the ponderous machinery required by government; put real teeth into the document by fixing responsibility where it belongs, namely, on the engineer or architect.

And above all, if you do not desire this ponderous instrument to be wished on you and your business with probable disastrous results, bear in mind that the Board meets in Buffalo at the Department of Labor quarters Feb. 4th next and on succeeding days in Syracuse, Utica and Albany to grant hearings, and if you don't rise up and show your might right now, you can make up your mind to be silent forever and take the consequences.

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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National Ticket Co. Shamokin, Pa.

The Week's Record of Albany Incorporations

Six companies and over $265,000 in capitalization was the record of incorporations in the motion picture industry in New York State during the week ending January 26.

The charters issued by the secretary of state showed the following companies, capitalization and directors:

Sell-By-Film Corporation, $50,000, with C. A. Worch, C. J. Dempsey, Brooklyn; Joseph Blackhall, New York City.

Priscilla Dean Productions, $100,000, M. W. and R. F. Garsson, Manhattan Beach, N. Y.; Hunt Stromberg, Los Angeles, Calif.

Jackson Heights Amusement Corporation, capitalization not stated, E. F. Meisler, H. E. Bogdish, New York City; H. H. Irwin, Brooklyn.

Biltmore Pictures, Incorporated, $15,000, Louis L. Alterman, D. V. Barnes, D. M. Sehmer, New York City.

M. M. P. Corporation, $50,000, G. C. May, A. H. Setter, William Vogelsang, Buffalo.

Suburban Theatre Corporation, $50,000, H. G. Wiley, M. W. Ross, Gertrude Searing, New York.

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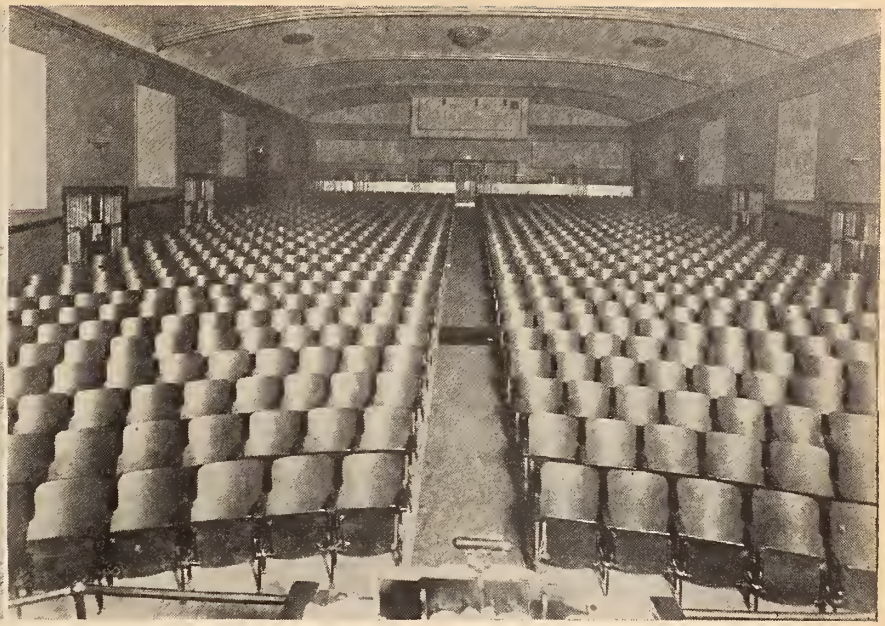
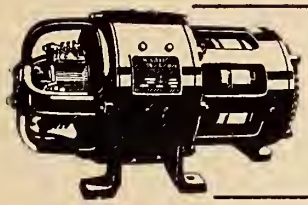


EXTERIOR AND INTERIOR VIEWS OF VARSITY THEATRE, BUFFALO, N. Y.
A new, 863 seat house, which has just been opened by James Car dina, who also operates the Kensington of Buffalo and the Glen of Williamsville.



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Cardina's Varsity Has Two Simplexes and a Novel Automatic Heating System

JAMES CARDINA, who owns the Kensington Theatre, on Grider street, Buffalo, and also the Glen Theatre, of Williamsville, New York, recently opened his new $150,000 Varsity Theatre at 3161 Bailey avenue, in the Kensington district of Buffalo, with "Pioneer Trails."

The Varsity, which is a fireproof house, of brick, steel, marble and concrete construction and has a seating capacity of eight hundred and sixty-three, was designed by two Buffalo architects, Messrs. Lewis and Hill, James O. Cristina being the general contractor.

There are two stores on each side of the theatre entrance and four offices, one of which is utilized by Mr. Cardina, are located on the second floor of the building.

Five oak and glass doors lead into a lobby which measures nineteen by thirty-five feet. At the right, of this lobby, which is decorated with Stanlay frames, is the box office, comfortably arranged and modernly equipped.

Cosy and Homelike Auditorium

Three double oak doors lead to a cosy and homelike auditorium. The stage is attractively framed between Corentian pillars and silk curtains bearing the initial "V" in their centres conceal the screen from view, when not in use.

Ivory and old rose constitute the color scheme of the auditorium's interior. The aisles are wide and four large exits lead from the side of the auditorium, permitting of prompt emptying of the house in an emergency.

While space has been provided for boxes at each side of the stage, this space is not utilized at present.

The seating, supplied by the American Seating Company, consists of large and comfortable chairs so placed that there is plenty of leg room between the rows.

The Varsity is said to be the first Buffalo Theatre to install a Duplex automatic heating system, which does away with furnaces in the basement, firemen, and ash removal.

A Novel Heating System

The system burns gas and air and is so designed that no matter how low may be the pressure there is always sufficient gas to heat the entire building. Through the use of this system it is possible to automatically control the heat in every section of the house by means of thermostats.

The heaters resemble the usual steam heat radiators, the gas burning unit being placed in the center of each radiator. These heaters are placed along the walls of the auditorium. There are five units in each group, the whole being covered with lattice iron work. A few moments after the burners are lighted the house is comfortably warm. Mr. Cardina also keeps the organ heated to the proper temperature with one of these burners, so that the instrument is always in fine working order no matter how cold the weather.

Two Simplexes Furnish Projection

The projection room is admirably placed directly above the entrance to the auditorium. In it are two Simplexes, a spotlight and a motor generator.

The length of the projection throw is 96.4 and A. L. Bothan, a veteran western New York projectionist, is in charge. House telephones keep the manager's office in direct touch with each department of the theatre.

The house lighting is of the indirect type, rows of incandescent bulbs being placed in coves along the tops of all the walls. In addition, a large basket worked covered dome in the centre of the ceiling, and several smaller domes of the same style are utilized in the lobby.

TYPHOON COOLING SYSTEM
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An attractive electric sign, operated by a flasher, is placed over the entrance.

The Varsity has a beautifully toned organ, with a consol in the centre of the orchestra pit, at which C. L. Tifford, formerly of the Strand-the Bellevue, Niagara Falls, presides.

The Varsity gives two shows each evening, with matinees Saturdays and Sundays. Prices are fifteen and twenty-five cents at all times.

Mr. Cardina states that it is his intention to completely remodel his Kensington Theatre this coming spring and also install a new organ and a new stage therein. He also expects soon to commence the erection of a new house in Williamsville, which is one of the rapidly growing towns in the vicinity of Buffalo.

Houses Opened

BIRMINGHAM, ALA.—West End Family Theatre at Tuscaloosa avenue and Elyton street has opened.

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Why the Best Houses Use
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QUALITY, SERVICE and a SQUARE DEAL
Send for samples and prices of the best tickets built, printed in the largest exclusive ticket plant in New England.
And learn what a ticket should be.
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119 Albany Street Boston, Mass.

WALNUT RIDGE, ARK.—New Swan Theatre, costing $30,000, has opened under management of L. L. Lewis.

SPRING VALLEY, ILL.—New Valley Theatre has opened.

ADRIAN, MICH.—New Family Theatre on South Main street has opened.

GRAND HAVEN, MICH.—New Holland Theatre has opened with first-class picture policy.

ELVINS, MO.—Regal Theatre, owned by W. T. Bollinger, has opened.

EL RENO, OKLA.—New Derry Theatre has opened with pictures and vaudeville.

Improving Theatres

DANIELSON, CONN.—Orpheum Theatre, 20 Center street, contemplates erecting two-story frame addition to theatre on Center street.

BLOOMINGTON, ILL.—Castle Theatre has been remodeled, redecorated and reopened.

PORT ARTHUR, TEXAS.—Seating of Elks Theatre will be improved and rearranged.

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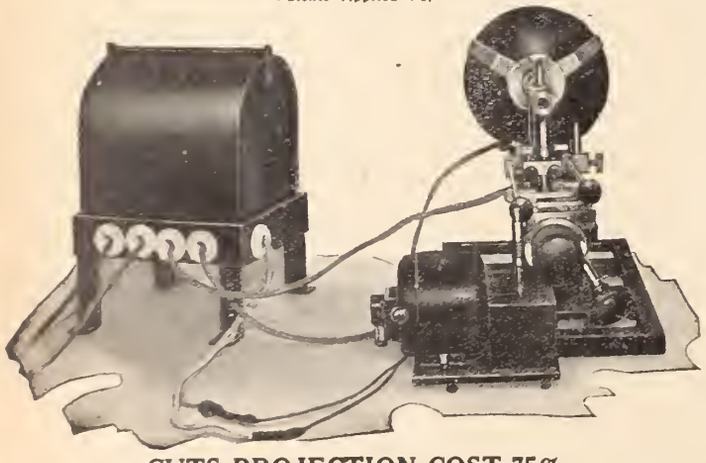

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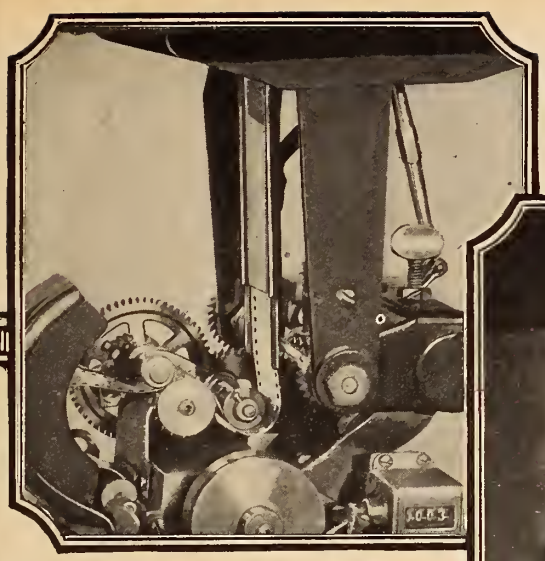
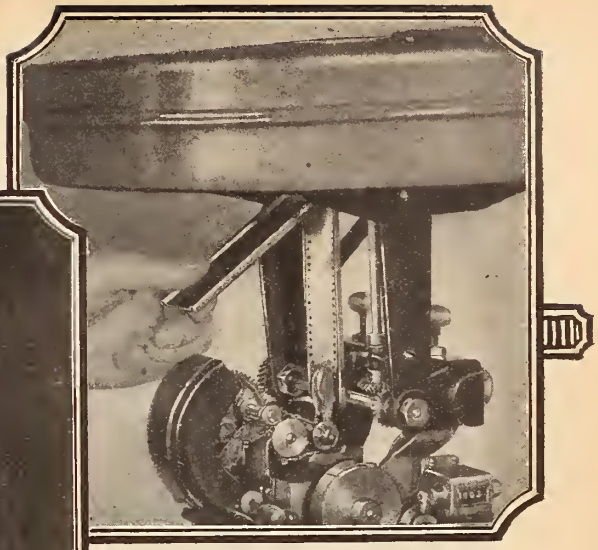


Above—*Showing special fire preventive chute, a feature of every Feaster machine.*

Below—*Result of fire at aperture in projection machine Feaster equipped (see view on right).*



Above—*Showing how the fire (at left) was smothered by film chute of the Feaster machine.*

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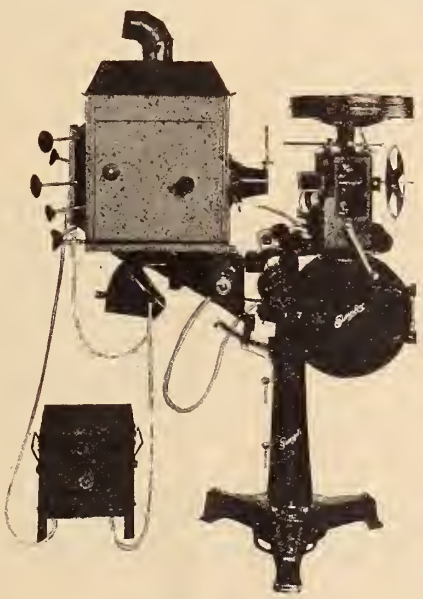
THE Feaster Machine eliminates fire hazards and unnecessary film exposure in the projection room. When using a Feaster Machine, e fire risk in a theatre is reduced to the minimum. The Feaster Machine was primarily constructed eliminate the rewinding of film, ıt a special feature has been added -a Fire Preventive Chute, which made possible by feeding the film om the center. This special fea- ıre, together with the horizontal agazine, makes the Feaster Ma- ine absolutely fireproof.

The Special Fire Preventive Chute erforms its duty without attention. fire starting at the aperture and preading upward is smothered at ıe base of the Fire Preventive hute and cannot possibly reach the ım in the Feaster magazine. This convincingly demonstrated by the ustrations at the top of this page.



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A theatre in which Feaster Machines are a part of the equipment has taken a decided precautionary measure to insure the safety of its patrons from the actual danger of fire or the equal horror of a panic caused by a small conflagration.

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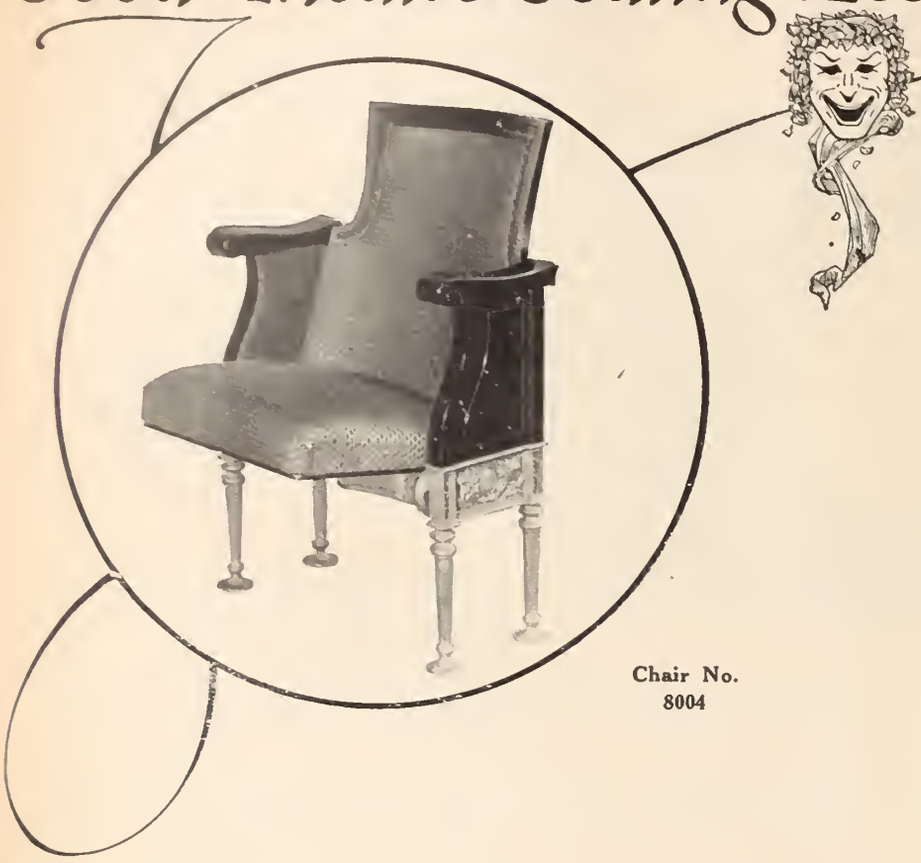

Chair No.
8004

A complete compilation of valuable information and interesting illustrations of Theatre, Auditorium and Assembly Seating has been completed. This book will be sent on request if made on your business or official stationery.

Some Pertinent Questions on Theatre Seating

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Isn't this unconscious selection of comfortable, inviting seating what actually goes on in the minds of your theatre patrons?

Isn't it a fact that the most successful and largest theatres in the country demand the best in seating that they can command and will have no other? If their seating is becoming antiquated, is uncomfortable, is poorly arranged, out it must go to give place to new.

Wouldn't it be worth while on your part to look your seating equipment "full in the face" and carefully, without prejudice, weigh its merits with those of your competitors, and judge where it would stand? Put yourself in your patrons' place and see if your own choice would fall on your own chair.

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ADAPTED BY TOM GERAGHTY

FAMOUS PLAYERS-LASKY CORPORATION

Released February 4, 1924

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

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Results

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

DELIVERY NO.

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16Db—18067

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STANDARD TIME INDICATED ON THIS MESSAGE

RC21 SF CV 23 NL 3X 225AM

SPOKANE WASH JANY 24 1924

J S WOODY

ASSD EXHIBITORS INC 35 WEST 45 ST NEWYORK

AFTER A SOLID WEEKS RUN OUR OPINION OF EXTRA GIRL
IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS

CLEMMER THEATRE
CLEMMER AND LAMBACH

Tell

You ain't seen nothin' yet—

From August to January we have released to you a product of consistent successes including "Enemies of Women"—"Little Old New York"—"The Spoilers"—"Six Days," Etc.

But now we announce the greatest series of box-office triumphs you've ever had a chance to sign up

Seven Surefire Screen Sensations Spelling Success

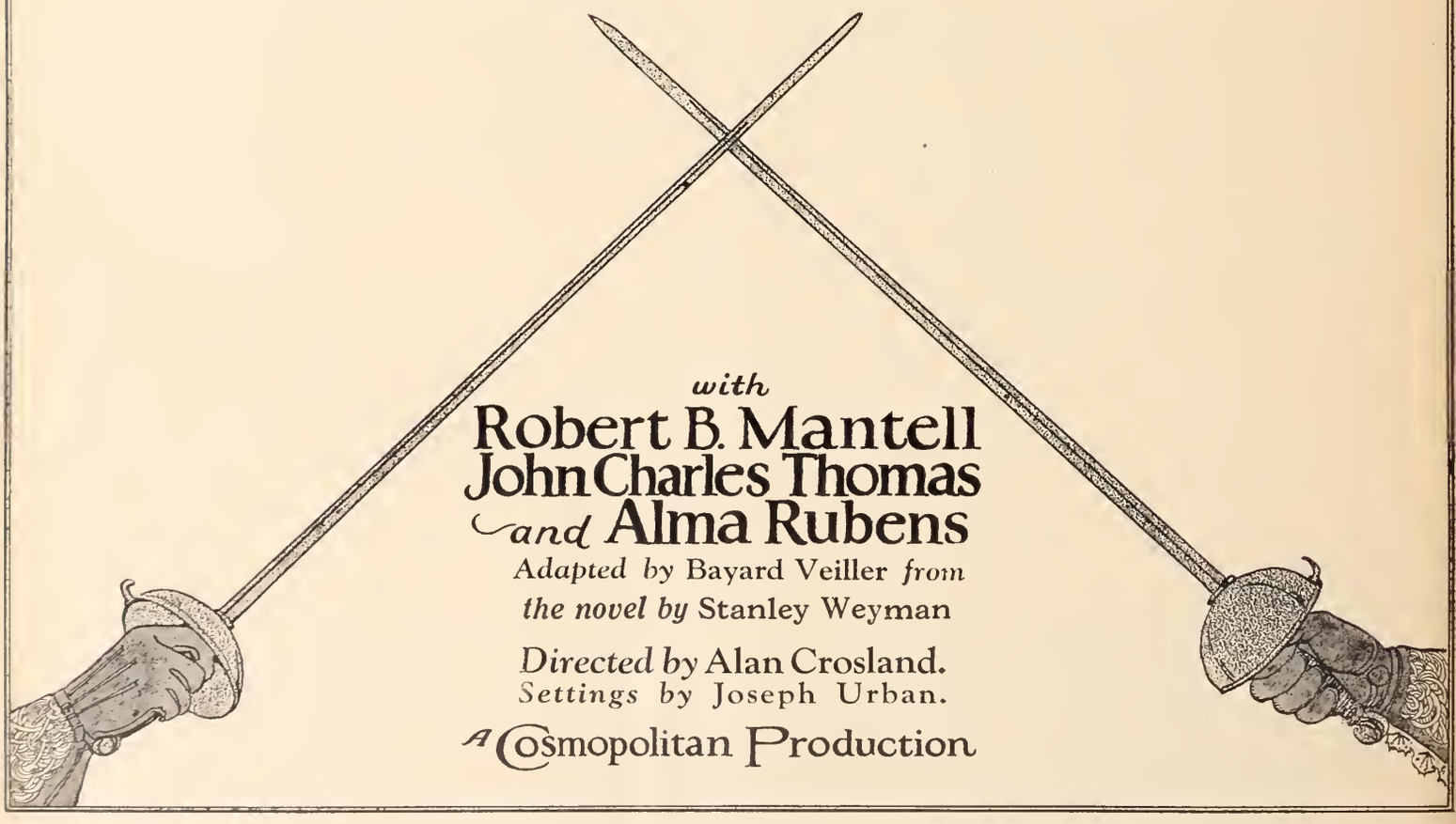
for Distribution by

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation

presents

Under the Red Robe



with

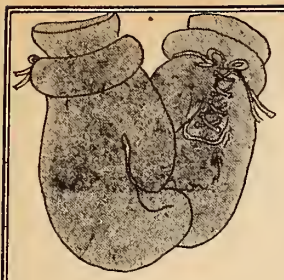
Robert B. Mantell
John Charles Thomas
and **Alma Rubens**

Adapted by Bayard Veiller *from the novel by* Stanley Weyman

Directed by Alan Crosland.
Settings by Joseph Urban.

A Cosmopolitan Production

The $1,500,000 Picture. Two months on Broadway. A picture that is gorgeous, lavish and above all dramatic. A clean-up everywhere!



The Cosmopolitan Corporation *presents*

THE GREAT WHITE WAY

"It's the life!"

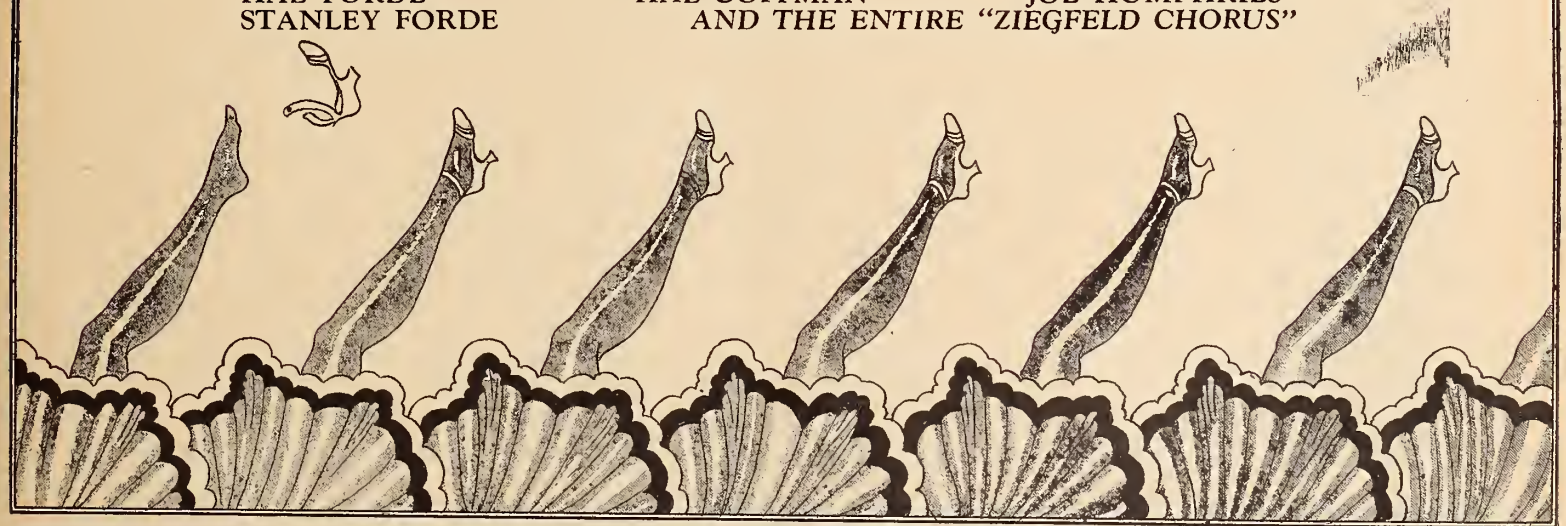
The wonder picture of New York's Main Street

Adapted by LUTHER REED
From the story by H. C. WITWER
Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

with—

ANITA STEWART
T. ROY BARNES
OSCAR SHAW
TOM LEWIS
DORE DAVIDSON
HARRY WATSON
OLIN HOWLAND
HAL FORDE
STANLEY FORDE
"BUGS" BAER
TEX RICKARD
NED WAYBURN
IRVIN S. COBB
H. C. WITWER
"McGURK"
WINSOR McCAY
HAL COFFMAN
ARTHUR BRISBANE
HARRY HERSHFIELD
DAMON RUNYON
EARLE SANDE
"KID" BROAD
JOHNNY GALLAGHER
PETE HARTLEY
JOE HUMPHRIES

AND THE ENTIRE "ZIEGFELD CHORUS"



"Makes the Dempsey-Firpo battle look like a chess match in slow-motion."
—DON ALLEN *in the Eve. World*

Goldwyn-Cosmopolitan

Goldwyn *presents*

NAME The MAN!

Victor Seastrom's

Production from "The Master of Man" by

Sir Hall Caine

Featuring Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale

Screen Adaptation by Paul Bern
JUNE MATHIS, *Editorial Director*

A Goldwyn Picture

see it ~ *that's all!*

The Talk of the Trade. This is a real film classic and no one will dispute it. A towering, powerful production that packs the money punch. You'll be proud to present this one.

Goldwyn *presents*

Elinor Glyn's THREE WEEKS

Production of HER FAMOUS NOVEL

A picture of flaming passion *from the most famous love story of our day*

With Conrad Nagel *and* Aileen Pringle

Directed by Alan Crosland

Scenario by Elinor Glyn
Continuity by Carey Wilson
JUNE MATHIS, *Editorial Director*

"Three Weeks" is three "Sheiks" rolled into one. It's great!

Goldwyn-Cosmopolitan

The Cosmopolitan Corporation *presents*

THROUGH THE DARK

with

Colleen Moore

Directed by

George Hill

Adapted by

Frances Marion

from the story by

Jack Boyle

A Fast-moving Picture Play with an absorbing Plot and a great love story. Now running on Broadway at legit prices

Goldwyn *presents*

King Vidor's *production of*

Wild Oranges

By Joseph Hergesheimer

with Frank Mayo, Virginia Valli, Ford Sterling.

June Mathis,
Editorial Director.

The Saturday Evening Post Story

Joseph Hergesheimer writes: "I am speechless with delight. It is perfection. There is not an inch of bunk in it. It is fine and stirring. Setting and camera superb."

"'Wild Oranges' is one of the real novelties of the season and one of the best of recent melodramas. Quite a few superlatives will be needed to describe it."

Edwin Schallert in the Los Angeles Times.

Goldwyn-Cosmopolitan

Goldwyn *presents*

EMMETT FLYNN'S *production*

Nellie

THE BEAUTIFUL CLOAK MODEL

By Owen Davis. Scenario by Carey Wilson. Directed by Emmett Flynn.

Featuring Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Adapted by
H. H. Van Loan.

JUNE MATHIS
Editorial Director

1,000 THRILLS!

Pictures Talk—We've got 'em

and backing them with real advertising and publicity

Goldwyn-Cosmopolitan

Thrills Thrills Thrills
Truart presents
Richard Talmadge
in "LET'S GO!"
Produced by
Carlos Productions
Released by
Truart Film Corporation
M. H. Hoffman
Vice President
A Richard Talmadge Production
Directed by W. Howard
An exceptional cast
including
Eileen Percy
Tully Marshall
George Nichols
Truart Films

Audiences will gasp — —then they'll Cheer!

RICHARD TALMADGE

IN

"LETS GO!"

A TRUART PICTURE

Every one of the death-defying stunts in "LET'S GO!" are actually performed by Richard Talmadge without the aid of dummies, doubles, fake or trick photography or subterfuge of any kind or nature.

Truart Films

A KNOCKOUT!

--*With more* thrilling, death-defying stunts than any individual picture ever contained!

--*with a star of* unique ability and *personality* that registers with a bang!

--*with enough* laughs to keep your patrons in good humor for a month!

—*and*

SOME CAST!

The Speediest
Thrillingest
Most Entertaining
You've ever seen!

The first of a new elaborate series of Richard Talmadge thrill-dramas

Franchised on the Independent market by

TRUART FILM CORPORATION

M. H. HOFFMAN, VICE-PRESIDENT

1540 BROADWAY

NEW YORK

By F. J. REMBUSCH
Manager of Big Indiana Theatre Circuit

The long features are destroying the business.

There is not a speaker, no matter how brilliant, who can hold your attention for more than forty-five minutes or an hour; then why would you expect to hold the attention of a motion picture audience for two hours, especially when so much of it is just a matter of dragging the story out?

It is an awful strain for people to look at a picture for an hour and a half, and I do not know of anything that takes greater concentration. Five reels, and some short subjects between, would relieve it.

MERMAID COMEDIES

NEVER MISS FIRE as Laugh-Makers

"NECK AND NECK"

A JACK WHITE PRODUCTION

with LIGE CONLEY

Your audience will cheer like the freshman class when you show this comedy of a hick as the college champion

Supervised by JACK WHITE

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

ADOLPH ZUKOR AND
JESSE L. LASKY *present*

"The Stranger"

A
Joseph Henabery
PRODUCTION

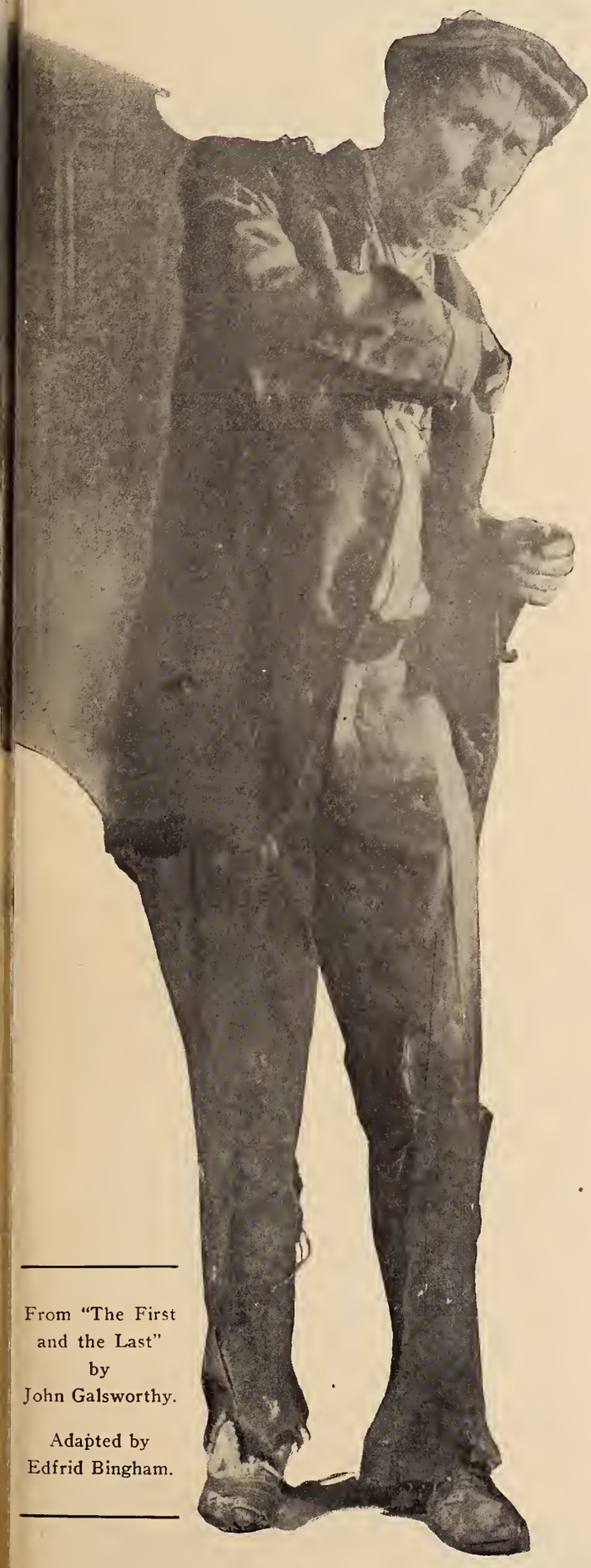
with

BETTY COMPSON
RICHARD DIX
LEWIS STONE
TULLY MARSHALL

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

"A Greater Picture than 'The Miracle Man'"



From "The First and the Last" by John Galsworthy.

Adapted by Edfrid Bingham.

ONE of the biggest showmen in the country said this first at a pre-release showing of "The Stranger." Thousands have said it since. Because it's true!

The world's greatest living author wrote the story. Henabery has produced it perfectly. Betty Compson is at last as good as she was in "The Miracle Man." The rest of the all-star cast is marvelous.

"The Stranger" will do more than make big money. It will make your reputation. Don't let it slip to your competitor!

"The Stranger" is doing great business at the Rivoli, New York, and Grauman's Metropolitan, Los Angeles, and the critics say

"The picture, the filming, and the acting are excellent."
—NEW YORK WORLD

"Betty Compson gives a performance that can be matched against anything offered this year."
—NEW YORK AMERICAN

"One of the best things Paramount has ever done. Highly entertaining."
—MOTION PICTURE NEWS

"Betty Compson expands to the caliber that was hers in 'The Miracle Man.'"
—LOS ANGELES EXAMINER

"Excellent. Good acting, strong, unusual story."
—NEW YORK TIMES

"Highly dramatic. Worthy of highest praise."
—NEW YORK TELEGRAPH

One of the 18 Great Paramount Hits now showing. With 17 just as great coming between March-June 1924. Get them!

What the Hoosiers think of "The HOOSIER SCHOOLMASTER"

THE INDIANA SOCIETY
OF THE DISTRICT OF COLUMBIA
WASHINGTON, D. C.

January 12, 1924

To Whitman Bennett,
Producer of
The Hoosier Schoolmaster

Dear Mr Bennett:

The Indiana Society of Washington, D. C., esteem an honor in your giving them a private showing of the picturization of "The Hoosier Schoolmaster" January 8, 1924.

There has been for many years a desire, by descendants of the early settlers of Indiana, that a film reproduction depicting the frontier days of that section of our country be made for the benefit of this and future generations.

In giving the story of "The Hoosier Schoolmaster" you have succeeded creditably and the scenes presented follow the story very well, and we hope that you will secure the popularity for this "Picture" that your efforts deserve.

We have enjoyed meeting you and your associates and hope that we may reciprocate their good will and esteem in the future.

Very sincerely yours,
ALTON P. HASTINGS
President

Passed by the most critical board in the world—the people it tells about. They like it—so will you, and so will your patrons. A wonderful picture has been made from Edward Eggleston's famous mid-western classic, depicting the trials and triumphs of two lovers in the early days of Indiana.

Book It Now At Your Nearest Hodkinson Exchange

Whitman Bennett presents

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic by Edward Eggleston

featuring

Henry Hull & Jane Thomas

Scenario by Eve Stuyvesant

Directed by Oliver Sellers

Distributed by **HODKINSON**

First Run Pictures

Carl Laemmle Drives Home a Fact!

ALONG with others in the industry, Universal made a lot of promises about its great array of productions for this year. But, unlike many others, Universal CAME THROUGH.

Beginning with "Merry Go Round" Universal swept the field with one great box-office smash after another—and simultaneously swept profits into the hands of every exhibitor who played these great successes.

AND NOW in the great pictures described on the following pages Carl Laemmle gives the industry the final, overwhelming proof of his great slogan—UNIVERSAL HAS THE PICTURES.

For the sake of your box-office study every one of the pictures listed. Note the unexcelled combinations of stars, stories, casts, directors,—they are superb! Every one is destined to be a bigger success than any of its predecessors—they cannot fail! Nothing could state more clearly, or emphasize more strongly the fact that

UNIVERSAL Has The Pictures!

THE papers are full of it! The people are talking about it! Your box office is hungry for it!

Carl Laemmle presents

SPORTING YOUTH

The great American speed picture—young blood, young love, young ideas running wild without a speedometer, and a roaring, smashing auto race that will give young and old the thrill of their lives.

Starring

Reginald Denny

A real box office star if ever there was one, with a good looking, snappy supporting cast headed by Laura La Plante. Here is the greatest, sure-fire audience picture ever made!

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

Byron Morgan's Dazzling Story of the Younger Set

Directed by Harry Pollard

UNIVERSAL JEWEL

AT last! The Beautiful "Merry Go Round" Girl in her second great box office triumph.

Carl Laemmle presents

FOOLS HIGHWAY

Along this path worn smooth by many feet is unfolded the gripping action, the love and the pathos of Mary Philbin's second great starring vehicle. Her part in this vivid story of New York life is by far her greatest role, and the rare talent and artistry with which it is enacted will prove the box office sensation of the year.

Starring

Mary Philbin

Ever since the release of "Merry Go Round" you and your public have waited for another great Mary Philbin picture. Here it is! You can book it with all the assurance in the world that it is going to sweep your audiences to the very heights of picture entertainment.

The great supporting cast includes Pat O' Malley, Max Davidson, William Collier. Jr., Kate Price, Charles Murray, Lincoln Plummer, E. J. Brady and others.

From Owen Kildare's Amazing Life Story
"MY MAMIE ROSE"
Directed by Irving Cummings

UNIVERSAL JEWEL

FEBRUARY 15
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

A GREAT box office title, 100% audience appeal, and a tremendous cast! Some combination!

Carl Laemmle presents

The LAW FORBIDS

The dramatist has searched the heart of a modern American family for his story—and has found one! This daring human-interest drama contains rare humor and eye-opening surprise developments forming a combination that will wring applause from young and old.

With a great all star cast including

Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William E. Lawrence, Eva Thatcher and others.

FEBRUARY 12 Carl Laemmle ANNIVERSARY MONTH 1884 1924

When a picture has an appeal that gets every member of every family, it is going to talk money at your box office. This one has it!

Directed by Jesse Robbins

UNIVERSAL JEWEL DE LUXE

PRISCILLA DEAN—a specially written story—and Dean audiences waiting everywhere. Get the significance of it!

Carl Laemmle presents

THE STORM DAUGHTER

The steady howl of the gale, the shuddering death blows that the huge sea rollers dealt, the creak of strained rigging—together with the hoarse, intermittent cries of the crew struggling heroically to hold the little schooner to its course, rolling and surging onward . . . . such is the background of this splendid new photo drama.

Starring

PRISCILLA DEAN

Just the kind of a picture that has made Dean famous! You can see her now on that little schooner, and you will feel the tang of the salt sea breeze as the scenes of this turbulent, dramatic romance unfold on your screen. It certainly is a picture to put pep in lazy box offices!

Tom Santschi, Wm. B. Davidson, J. F. McDonald, Cyril Chadwick and Bert Roach head the powerful supporting cast. From the story by Leet Renick Brown.

Directed by George Archainbaud

UNIVERSAL JEWEL

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

HUNDREDS of exhibitors say "He's my best bet!" Here's one of the reasons why.

Carl Laemmle presents

HOOT GIBSON

Good old Hoot! How the audience roars as he rips across the screen in his whirlwind action romances of the great outdoors! And here is his latest—full of the stuff that made him famous. Think of the best picture he ever made—multiply it by two and you have it. That's straight goods!

Ride For Your Life

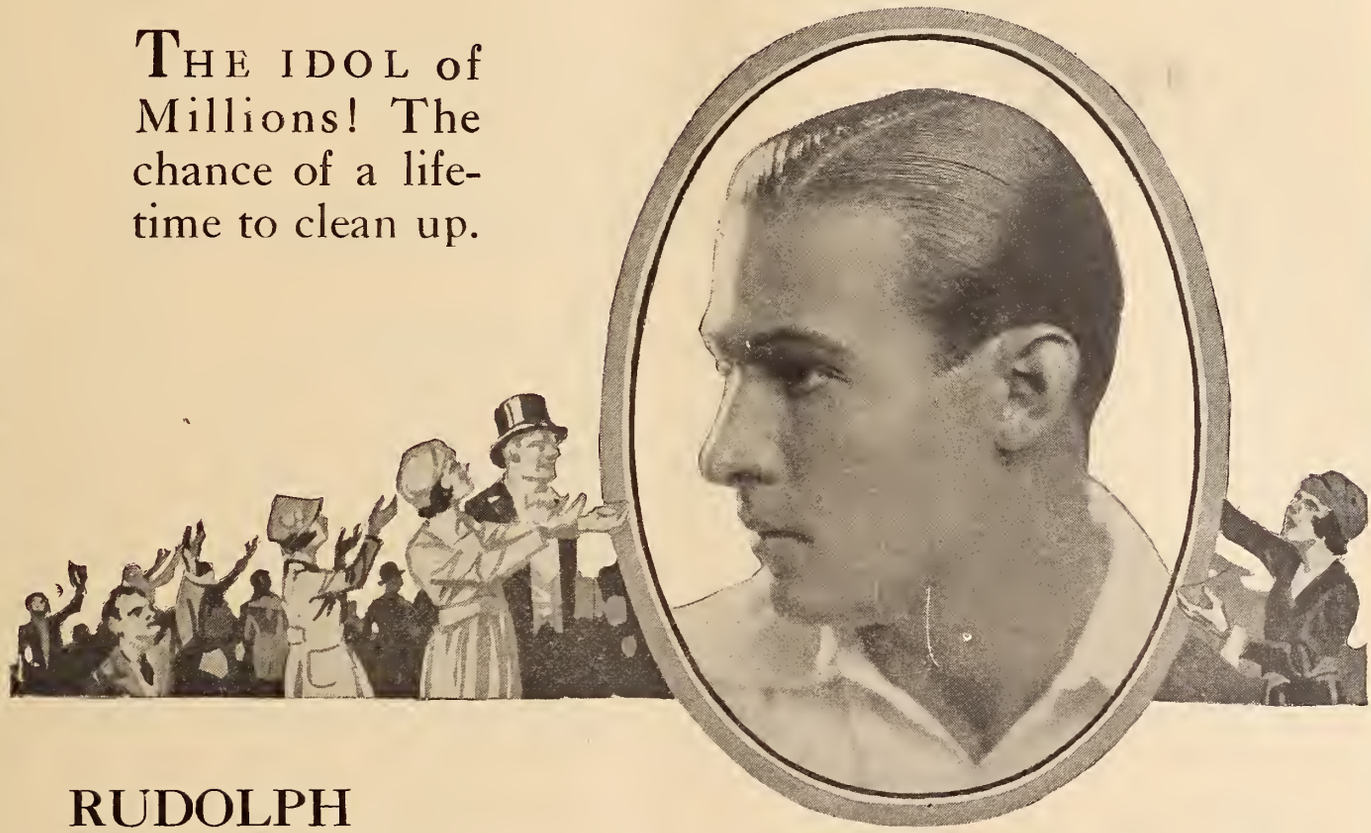
Will bring a crowd from far and near. Every Gibson fan and all his friends will want to see this one! No house record is safe while Hoot is making pictures!

From the story by Johnston McCulley

Directed by Edward Sedgwick

UNIVERSAL GIBSON PRODUCTION

THE IDOL of Millions! The chance of a life-time to clean up.



RUDOLPH

VALENTINO

AND

CARMEL MYERS

In a two-reel re-issue of the popular feature success

A Society Sensation

You don't need to be told the power of Valentino's name at your box office! The public was never so eager to see him as it is today! This picture is a real gold mine for you —a bonanza—a box office triumph! Seldom do you get a chance like this to make a clean-up. Don't let your competition get this one. New prints, beautifully re-edited and titled; new accessories. Get it quick.

FEBRUARY 15 Carl Laemmle ANNIVERSARY MONTH 1884 1924

A UNIVERSAL SPECIAL

SHOWMEN—

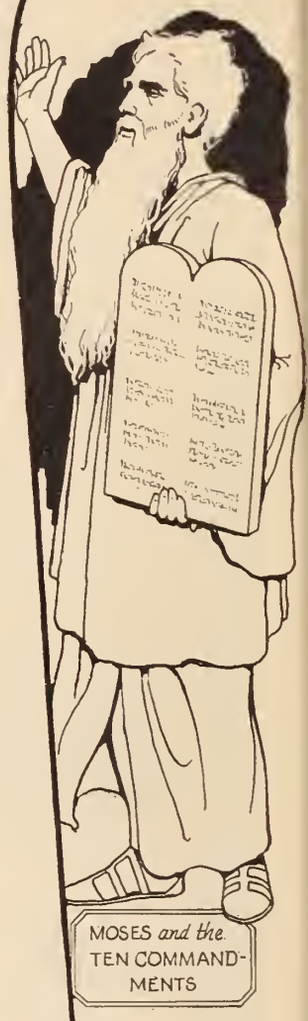
How many opportunities have you missed in this business? How many pictures at different times have you turned down—only to realize later that you made a great mistake?

"AFTER SIX DAYS"

FEATURING

MOSES AND THE TEN COMMANDMENTS

Is the greatest "clean-up" this business has ever known.
It has broken every exchange record in every territory sold.
It has created new box-office records in every theatre played.
It has caused more favorable comment by exchangemen, exhibitors and public than has ever been accorded a picture.
It can't miss. It is sure-fire.



EXCHANGEMEN—

This is the greatest opportunity you have ever had. What are you going to do about it? "After Six Days" put into a road show in your territory and capably handled will make a fortune for you. It's possibilities are unlimited and what is true this year will prove to be true every year. It will live forever. "It's a clean-up."

EXHIBITORS—

When the opportunity is presented for you to book this attraction, don't think twice—if you do it might prove another opportunity lost. Book it for twice and three times your regular run and after the first smash you will re-book it for an early return date. It's a "clean-up."

SATISFIED BUYERS

KERMAN FILM EXCHANGE, 729 Seventh Avenue, New York
Greater New York and Northern New Jersey

STANDARD FILM ATTRACTIONS, 1322 Vine Street, Philadelphia
Eastern Pennsylvania and Southern New Jersey

EPIC FILM ATTRACTIONS, 808 So. Wabash Avenue, Chicago
Northern Illinois and Indiana

CHARLES LALUMIERE, 465 Sherbrooke East, Montreal
Dominion of Canada

VICTOR BEALS.

WEISS BROS.

ARTCLASS PICTURES CORP.

1540 BROADWAY, NEW YORK CITY

Announcing F. B. O.'s

LATEST BOX-OFFICE SENSATION

with Warner Baxter Grace Darmond, & Ruby Miller

in

ALIMONY

Directed by
JAMES W.
HORNE

A Giant Box Office Title With a Powerful Picture to Back It Up!

That's "ALIMONY"

WE'VE put the most powerful ticket selling advertising matter behind this picture that has been seen in years. Smashing posters, wonderful newspaper ads, magical lobby photos, plenty of F. B. O.'s well known exploitation and showmanship. "ALIMONY" as a title alone will pack 'em in and now backed by F. B. O.'s showmanship, here's YOUR chance to clean up. See the material. See the Picture. To look means to book.

1924 belongs to F.B.O.

FILM BOOKING OFFICES
OF AMERICA, Inc. **723 Seventh Ave., New York City**

Sales Office United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street Wardour Street, London, W. 1, England

-the rush of the 50,000, HAROLD WHEN A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

CLASS OF SERVICE | SYMBOL
Telegram | Blue
Day Letter | Blue
Night Message | N L
Night Letter | N L

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PATERSON NJ FEB 4 1924

B A ESCHMAN

385 MADISON AVENUE NEWYORK NY

OUR GARDEN THEATRE PATERSON TRIED OUT SOME OF THE BIGGEST PICTURES BUT WHEN A MANS A MAN WHICH OPENED TEST ENGAGEMENT TONIGHT DID THE BIGGEST OPENING DAY BUSINESS IN HISTORY OF HOUSE WENT OVER GREAT WITH AUDIENCES

A M FABIAN

1207A

Presented by
SOL LESSER

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED
Telegram
Day Letter
Night Message
Night Letter

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NA 13 81 NL 1/68

SANFRANCISCO CALIF FEB 4

IRVING LESSER

1006 LOEWS STATE BLDG NEWYORK NY

SOL LESSERS PRODUCTION OF HAROLD BELL WRIGHTS WHEN A MANS A MAN OPENED OUR LOEWS WARFIELD THEATRE SATURDAY FEBRUARY SECOND AND PLAYED TO CAPACITY BUSINESS SATURDAY AND SUNDAY EXCEEDING BY OVER ONE THOUSAND DOLLARS BUSINESS DONE ON PREVIOUS LESSER PRODUCTION MANEST MAN IN WORLD WHICH BROKE OUR HOUSE RECORD LAST AUGUST NEWSPAPER REVIEWS ALL VERY ENTHUSIASTIC AND PRAISE PICTURE VERY HIGHLY OUR AUDIENCES ALSO UNANIMOUS IN THEIR APPROVAL OF PICTURE AND WE ARE LOOKING FORWARD TO A RECORD BREAKING WEEK REGARDS

WEST COAST THEATRES INC OF NORTHERN CALIFORNIA

"It is as I wrote it"

Harold Bell Wright

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

000

readers of Harold Bell Wright's books

has started!

BELL WRIGHT'S

MAN'S A MAN"

with John Bowers, Marguerite de la Motte, George Hackathorne, Forrest Robinson, John Frazier

Opens at six centers to tremendous business

Where the weather conditions were half-way decent, "WHEN A MAN'S A MAN" smashed the house records; in others, under terrific climatic handicaps and strong opposition it played to extraordinary business

The showing made by "WHEN A MAN'S A MAN" in these cities—

Paterson N.J.-San Francisco

Produced by
Principal Pictures Corporation
SOL LESSER, President
Directed by EDWARD F. CLINE

A First National Attraction

Los Angeles–Wichita, Kansas Jackson, Mich., and NEW YORK

and-

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram
Day Letter — Blue
Night Message — Nite
Night Letter — N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

CCB K 67 5 EXA

WICHITA KANSAS FEB 5

HARRY SCHWALBE NEWYORK

WHEN A MANS A MAN OPENED PALACE THEATRE TO EXTRAORDINARY BUSINESS IN SPITE OF BLIZZARD ZERO WEATHER UNUSUAL FOR KANSAS FOLLOWING WEEK OF REGULAR SPRING WEATHER STOP PICTURE SENSATIONAL SUCCESS RECEIVING NOTHING BUT FAVORABLE COMMENTS STOP WITH DECENT BREAK IN WEATHER SHOULD COMPETE FOR BOX OFFICE RECORDS OF THIS HOUSE STOP YOU HAVE A GREAT SHOWMANS PICTURE HERE EXPLOITATION POSSIBILITIES UNLIMITED REGARDS

STANLEY CHAMBERS

MANAGING DIRECTOR MILLER THEATRE

ENTERPRISE

WESTERN UNION TELEGRAM

COMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
Telegram
Day Letter — Blue
Night Message — Nite
Night Letter — N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

14NY K 96 NL LOSANGELES CAL FEB 3

H O SCHWALBE NY

MY PREDICTION OF HAROLD BELL WRIGHTS SERIES JUSTIFIED BY BUSINESS DONE AT LOEWS WARFIELD SANFRANCISCO AND LOEWS STATE LOSANGELES WITH WHEN A MANS A MAN ON OPENING DAY SATURDAY STOP WE DID FORTY SEVEN HUNDRED SIXTEEN DOLLARS IN LOSANGELES AND FORTY THREE HUNDRED SANFRANCISCO WHICH IN BOTH INSTANCES ONLY ABOUT FOUR HUNDRED LESS THAN BLACK OXEN AND ONLY OTHER PICTURE BEATING IT IS FLAMING YOUTH STOP AUDIENCES ENJOYED PICTURE AND APPLAUDED IN BOTH THEATRES AM LOOKING FOR TWO KNOCKOUT WEEKS STOP TO-DAY SUNDAY AT LOEWS STATE BUSINESS FIFTY TWO SEVENTY FIVE FAR EXCEEDING BLACK OXEN REGARDS SOL LESSER 9AM

POSTAL TELEGRAPH – COMMERCIAL C

CLARENCE H. MACKAY, President

RECEIVED AT STRAUS BUILDING N. E. COR. FIFTH AVE. & 46TH. ST. NEW YORK CITY TEL. VANDERBILT 2139

TELEGRAM

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STANDARD TIME INDICATED ON THIS MESSAGE.

13NY K 74 NL 5 EXA

JACKSON MICH FEB 3

H O SCHWALBE NY

IN FACE OF ESPECIALLY STRONG OPPOSITION AT ALL HOUSES WHEN A MANS A MAN OPENED TO BUSINESS SLIGHTLY BELOW FLAMING YOUTH AND CONSIDERABLY IN EXCESS OF BLACK OXEN AND PONJOLA PATRONS COMMENT VERY FAVORABLE PERSONALLY THINK TOUCHES IN DIRECTION HAVE RAISED PICTURE WELL OUT OF THE CLASS OF ORDINARY WESTERNS WHILE BOX OFFICE POWER OF AUTHORS NAME MAKES IT A STRONG ATTRACTTION AT LEAST FOR CITIES OF THIS SIZE

HAROLD FRANK

MGR REX AND MAJESTIC THEATRES

AT JACKSON

You can't go wrong when
A First National Attraction

prove—HAROLD BELL WRIGHT to be greatest of box-office authors "WHEN A MAN'S A MAN" biggest of audience pictures,

—these telegrams and photographs tell the story of what will happen wherever HAROLD BELL WRIGHT'S novel is booked.

—these facts demonstrate what a real box office drawing card HAROLD BELL WRIGHT'S name is.

—these results prove that every WRIGHT reader is a "sold" ticket buyer—

and remember—there are

50,000,000 of them

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

you have a Wright .

A First National Attraction

"It lined them up and held them out!"

"It lined them up and held them out!"

"It lined ~"

But then ~ it's the same old story wherever it plays ~

—Los Angeles
—St. Louis
—Newark
—Chicago
—New Haven
—Buffalo
—Dallas
—New York
—Paterson

George Fitzmaurice's
production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
Adapted to the screen by OUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

FIRST NATIONAL PICTURES

A First National Picture

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The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

The Editor's Views

THE Nation's loss in the passing of Woodrow Wilson is, in even greater degree, this industry's loss.

Woodrow Wilson was a good friend to the motion picture. He was that greatest of friends, he who gives opportunity for service.

In his call to the industry for war service Woodrow Wilson gave enviable recognition to the motion picture. His call presented a sacred trust; the response to that trust remains a cherished memory.

The world loses a towering leader of thought; the nation a helmsman who carried magnificently through the storm; the motion picture mourns the passing of a sincere friend.

And the greatest word that tongue can command is: Friend.

* * *

GEORGE KLEINE'S suggestion that the industry pay tribute to Thomas A. Edison was happily conceived. The encouraging response to that suggestion is but a small measure of the industry's regard for Thomas A.

It has always been a matter of more than sentimental regret that the famous Edison trade-mark disappeared from the screens that he did so much to make possible. But there must be comforting pride to the inventor in the fact that his signature never introduced a theme or situation needing an apology.

Next Friday's luncheon should see one of the most delightful gatherings in film history. And in the names of those on the committee there is a further suggestion. Why not, at a later date, a dinner to the Grand Old Timers who are still active among our leaders? To George Kleine? Edward S. Porter? Albert E. Smith?

AT times in the past The Chicago Tribune has shown that it does not hesitate to lend the dignity of its editorial page to discussion of particular motion pictures. In this attitude we believe it to be alone among American newspapers.

Sometimes the editorial comment has been to bestow deserved praise, often the words have been harsh.

It remained for "A Woman of Paris" to receive the most generous treatment that it would be possible to imagine. Under the heading " 'A Woman of Paris' is a Queen of Art" The Tribune comments enthusiastically and at length—practically a column of space in the leading editorial of the day.

"Chaplin," declares the writer, "is frequently called a genius, and we believe he is. He has recognized the screen as an art and treated it honestly and respectfully as such."

A metropolitan newspaper giving such consideration to a screen production is remarkable; this Tribune essay is remarkable among editorials.

* * *

JOHN M. QUINN was a motion picture executive of a type new to the industry, and a type that the industry can rightly welcome. Because he shunned publicity to an extreme degree his personality is less well known in the industry than his ability deserved.

Delightfully pleasant to meet, keen in analysis, straightforward in speech, he was a figure destined to greater things in the career so untimely ended.

Robert E. Welsh

John F. Chalmers, president; Alfred J. Chalmers, vice president; James P. Chalmers, Sr., vice president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Oil Industry Is Theme

'Flowing Gold" Is a February Release of First National

"Flowing Gold," the Richard Walton Tully production, which will be a February issue of Associated First National Pictures, Inc., is announced by that company as an epic of the oil industry, probably the most romantic and fascinating development since the "gold rush" of 1849. The picture is adapted from Rex Beach's novel of the same name.

The all-star cast includes Anna Q. Nilsson, Milton Sills, Alice Calhoun, Craufurd Kent, Cissy Fitzgerald, John Roche, Josephine Crowell, Bert Woodruff, Charles Sellon, Francis Powers, and other notables. Joseph De Grasse directed the production from the scenario by Mr. Tully.

Eugene Zukor Sails

Eugene J. Zukor, assistant to the president of Famous Players-Lasky Corporation, sailed February 6 on the steamship Paris of the French Line on an extended business trip in Europe. Mr. Zukor will inspect the Paramount offices in France, England, Spain, Belgium, Italy and Germany. Mr. Zukor also will attend meetings of Paramount representatives in the different countries he visits, and while in London and Paris will supervise the arrangements for the presentation of Cecil B. DeMille's production, "The Ten Commandments," in those cities.

Accompanying Mr. Zukor will be Mrs. Zukor and their son.

Sales Managers Please Note!

A means has been found to get your price in Minneapolis. Our correspondent rushes it to the wire red hot. Here you are:

"Six armed bandits held up the money car of Finkelstein & Ruben, Twin City theatre magnates, in downtown St. Paul yesterday and escaped with $10,000 week end receipts of three St. Paul theatres. Roy Blair, manager of the Shubert; Frank Otto, doorman of Aster, and Jack Ferlund, driver, were in the theatre company's car. The automobile used by the bandits has been recovered. It was a stolen car.

BURKE.

Darkens Signs in Memory of Wilson

The home office of Universal at 1600 Broadway has received the following telegram from its president, Carl Laemmle, now planning next year's program at Universal City:

"As a token of respect to the memory of Woodrow Wilson keep our electric signs all over the world, including those on Broadway, dark on Wednesday night."

In conformity with this telegram, every electric advertising sign which Universal owns or operates will be kept dark on Wednesday night. This will affect mostly the "Hunchback of Notre Dame" signs in New York City and Brooklyn; London, where Universal has a huge sign over the Empire Theatre; Paris, and Barcelona.

Suit Is Ended

Rudolph Valentino has made a compromise of the action instituted in the New York Supreme Court by Arthur Butler Graham against him for professional services rendered in the Famous Players litigation. While the amount paid by Valentino to Graham has not been mentioned, it is understood to be of substantial proportions. An order settling and discontinuing the action will be entered in the Supreme Court.

Prize Won

Universal's $250.00 "Hunchback of Notre Dame" Musical Competition is terminated. The winning manuscript, "The Chimes of Notre Dame," composed by Maurice Baron, was selected from among several hundred by Leopold Godowsky, the noted pianist; Dr. Hugo Reisenfeld, musical director of the Rialto, Rivoli and Criterion theatres, New York City, and Carl Laemmle, president of Universal.

Completes "Magnolia"

James Cruze has completed his production of "Magnolia" at the Paramount West Coast studio. Work was begun on the picture when the company left Hollywood for Natchez, Mississippi, December 22. Two weeks were spent on locations where Southern mansions and old fashioned gardens are to be found. Then the company returned to the Paramount West Coast studio to complete the indoor sequences.

Completes Big Film

Universal's "Innocent" Finished by Director Sheehan

Filming of a series of sensational storm scenes, and a thrilling race over a wrecked trestle ended the photography on "Innocent,' the new Universal all-star feature written and directed by Perley Poore Sheehan, noted novelist.

The picture in the making created intense interest at Universal City for several reasons. It was rehearsed and presented as a stage play is handled, from preliminary reading of the play on, through complete rehearsals. The man assigned to cut and edit the film, Ralph Dietrich, was assigned to the staff as script secretary and assistant director, knowing therefore every point in the action and editing the film as photography progressed.

Barker Film Retitled

Metro offices announce that Reginald Barker's newest production, hitherto revealed as "Her Man" will be released under the new title of "Woman and Her Man." The change is necessitated by the fact that another production is imminent with a title very similar to the one Metro has discarded and the new title of "Woman and Her Man" will avoid confusion.

"Pal o' Mine" Next C. B. C.

Word comes from Harry Cohn, producer of features released through C. B. C. Film Sales Corporation, that "Pal O' Mine" will be the next production on the C. B. C. special feature schedule.

Work has been completed on the continuity, and an all star cast is being lined up. "Pal O' Mine" will follow "Discontented Husbands" on the C. B. C. production and distribution schedule.

Looming Up Strong

Keep your eye on Goldwyn—and you don't need to look far into the future to "Ben Hur"—look around now. In "Name the Man," at the Capitol Theatre, Goldwyn has one of the real big ones of the year. First reports from Los Angeles on "Three Weeks" are warmly enthusiastic. In "Nellie the Beautiful Cloak Model" the advance whisperers tell us Emmett Flynn has made that great combination "a melodrama with class." And there is "The Great White Way." That's product to start the year with—eh?—The Editor.

Excessive Taxes Menace Industry in France; American Ideas Superior

By W. STEPHEN BUSH

EVERY Sunday afternoon, whether the sun shines or not, great throngs pour into the big and attractive thoroughfares that lie between the Boulevard de la Madeleine and the Place de la Republique, Paris, France, in search of motion picture entertainment. Long before two o'clock the crowds besiege all the show houses with which this section is dotted so generously. Practically that entire afternoon and night means capacity business.

As the prices of admission average just about the same as those of any large theatre in the United States, the uninformed observer is likely to believe that the French exhibitor's lot is indeed a happy one. Such, however, is not the case for every theatre has to give up 35 per cent. of its gross receipts to the Government of France and to the municipal administration.

As throughout the world, the theatre owner is the big feeder of the industry and where he is at a disadvantage the whole industry suffers in every vein and nerve. The exhibitors of France are organized in name only; they have a charter and a program, but they are little more than parchment and paper.

Three years ago France had no censorship. Nowhere was there the slightest demand for it, indeed censorship is naturally distasteful to the French mind which, in all matters relating to public entertainment, is exceedingly tolerant and enlightened. The unorganized condition of the theatre owners, however, again attracted the notice of the politicians and now a lot of office holders are making a pleasant and easy livelihood by looking at films before the public is allowed to see them. These "censors" are supported by involuntary contributions from the motion picture industry. According to all accounts French censorship is more or less nominal; no American producer as far as I have been able to learn has ever had any trouble with it, but there is a lot of needless ceremony and expense. While as a rule the decisions made in Paris are unquestionably respected in every part of the Republic, the local authorities have the right if they choose to do some more censoring on their own account.

The French producers, who played so important a part early in our own history, were handicapped and much set back by the war, but they are undoubtedly progressing and regaining some of the prestige which years ago they enjoyed throughout the world. They have learned much from their American competitors—and they admit that they still have a lot to learn. The reputation of the French in the world of motion pictures has been enhanced by a number of films recently made by them of which I might mention "Ferragus," a clever film built on a Balzac story and "Koenigsmark," one of the longest films ever turned out and directed by a man who has done some creditable work in the States and now has surpassed himself in giving the screen the adaptation of a much read novel by Pierre Benoit, a contemporaneous author of some note. I saw the film in the "Salle Marivaux," the one house in Paris where first class pictures hold the screen for a period of weeks and even months; it was there that "Robin Hood" enjoyed a four-months' run.

The director of "Koenigsmark" is M. Leonce Perrett, who will be remembered in New York as a fairly successful director in a small way. Watching this splendid production, it was most interesting to note that all the fine and big ideas had evidently been learned in the American school. The French vision has a lively understanding for the rights of art. When you graft upon such a mind American quickness and initiative and daring the result is apt to approximate 100 per cent. in the way of screencraft. I have little doubt that this film, "Koenigsmark," will find its way to the American screen and a rather general review at least may not be without interest.

M. Perrett took a leaf out of the American book of art and perfection in film by the selection of his settings. He travelled many hundreds of miles before he set up his camera and when he did so he found himself in probably the most romantic corner of the continent. Much of the frame of the picture consists of the pretty lakes and sombre but picturesque forests of Bavaria. There are scattered through these scenes of rare natural beauty a number of glorious castles and parks and palaces built by a crazy king of Bavaria and these are indeed unusual in the way of settings.

In the spectacular line, too, the best and most exacting American models and standards have been reached and here and there, I believe, really surpassed. The story abounds with sensationalism, suspense and mystery predominating. Many scenes were taken in familiar places here in Paris—an idea of international screen values which also originated in American brains. The action is there, too, action in the sense of exhibitor and public. M. Perrett has chosen an entirely French cast. While the majority of the players are pleasing and capable the weakest point in the cast and play is the leading lady, taken for the occasion from the Comedie Francaise. Not that the woman is not clever enough. What Americans may miss here is the total absence of sweetness and womanly gentleness. The American public is spoiled when it comes to their screen favorites of the gentler sex—the touch of hardness in the appearance as well as in the manner of the foreign artiste may evoke criticism.

Scenes from "Among the Missing," a Will Nigh One-Reel Subject Distributed by Pathe. The Picture Co-stars Will Nigh and Lucille La Verne. The Former Also Directed

"Marriage Circle" Draws More Than N. Y. Strand Can House

THOUSANDS pressed into the Mark Strand Theatre, New York, Sunday, February 3, to witness the Eastern premiere of "The Marriage Circle." Record attendance was reported by Joseph Plunkett, the theatre's managing director. So many prospective patrons were refused admission that Plunkett, it is said, issued a formal apology in the newspapers to those who came too late to see the picture.

An elaborate advertising campaign had prefaced the engagement. Full and half page ads, together with a series of one-column type ads began two weeks ago.

The Tribune: "'The Marriage Circle' left us speechless. We warn you not to miss this picture of Ernst Lubitsch's. Its beauty and its joyousness cannot be described." The World: "Now and then there comes an opportunity to point with pride to a motion picture. 'The Marriage Circle' is a smart and funny comedy—one of the most engaging picture plays we have seen. Mr. Lubitsch is a man who will tell you a chapter with the fling of an actor's hand, the shifting of a silken ankle. He can do more with a half minute of utter silence on the part of a character than many directors find possible to do with fifteen minutes of ponderous dramatic acting."

The Times: "It is unalloyed bliss to watch 'The Marriage Circle.' Beginning with a hole in a sock and culminating with a characteristic twist, this picture is filled with surprises and moves along with a hitherto unknown rapidity of action. Simplicity is the keynote of this production, in which suspense and exposure are constantly being unfurled without any waste of time."

The Evening Telegram: "Ernst Lubitsch again proved himself a creative master in the second motion picture he had made in these United States. Those who are married, those who wish to get married and those who do not will find much to absorb them in this story." The American: "Mr. Lubitsch can feel that he has not only made the grade, but that he has given a most unusual and satisfactory treatment of a theme that might have been very mediocre under a less skilled director."

Add to Valentino Cast

Florence O'Denishawn, famous dancer, and Flora Finch, equally famous for her motion picture work which dates back to the days of John Bunny, are two new additions to the cast of "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture which will be put into production next week at the Famous Players' Long Island studio. Miss O'Denishawn will do a specialty dance with Mr. Valentino in the picture and Miss Finch will have the role of one of the old maids of the court of Louis XV.

Rafael Bongini, who played the role of the Montmartre cab driver so successfully in Gloria Swanson's latest picture, "The Humming Bird," is another new member of the cast. He will play Francois, Beaucaire's servant.

Critics Find Mae Murray Best in "Fashion Row"

MAE MURRAY'S latest Metro picture, "Fashion Row," had a successful engagement at the Capitol Theatre in New York last week. Numbers of enthusiastic Mae Murray fans crowded the theatre all through the run.

"Miss Murray shows a real gift for comedy in 'Fashion Row,'" said the Daily News. "There is lots of plot and there were no empty loge chairs at the Capitol this week." "Miss Murray is unusually appealing in this picture," said the Journal. "'Fashion Row' is an interesting story, with dramatic developments. There are also all the sophisticated situations and dances dear to Mae Murray fans."

The Times said: "Original twists, interesting situations, and clever double exposure photography makes 'Fashion Row' one of the best productions in which Mae Murray has appeared." "Mae is herself again," said the critic of the American. "So much so that we hope some day she will give us an entire picture with a heroine patterned after Zita, the heroine in 'Fashion Row.' Robert Z. Leonard, the director of all of Miss Murray's pictures, excels himself in 'Fashion Row.'" "'Fashion Row,' executed by Sada Cowan and Howard Higgin, is considerably effective," said the Herald. "They have built their climaxes with considerable skill and they have kept the interest well up. The acting, too, is good. Miss Murray herself is as scintillating as usual."

"In 'Fashion Row' Miss Murray has the distinction of having won the approval of President Coolidge, when this newest Metro picture was exhibited privately in Washington," said the critic of the World. "She does her best work," said the Tribune.

Scenes from "Nearly a Sinner," with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser. It is a Sam Wood production adapted from Kate Jordon's novel, "The Next Corner," and is released by Paramount.

Associated Exhibitors System Will Give Exhibitor Voice on All Details

CONTRACTING for pictures, or picture material, subject to the approval of exhibitors, is the latest innovation in distribution methods. This system, under which contracts with producers will be made subject to rejection if exhibitors vote against the proposition, has been adopted as a permanent policy by Associated Exhibitors, of which Arthur S. Kane is president, that organization announces. The trade also is to be consulted regarding cast, director and the method of developing dramatic situations, according to the announcement.

Contracts embodying these principles have recently been closed and material is now in the mails soliciting exhibitor opinion of one of the propositions. The deal last consummated is with Murray W. Garsson, who has long been identified with the financing of independent production. It represents extended conferences between Mr. Garsson and J. S. Woody, general manager of Associated, to whom credit for the plan is given.

"An excellent opportunity to test the idea fairly and thoroughly is offered under this contract," Mr. Woody explained. "Nothing has been done toward production, so Mr. Garsson is in a position to take full advantage of suggestions or criticisms which may be made. He can use the material as it now stands, or can alter it in one or one hundred respects. And as he is just as much interested as we are, or as the exhibitor is, in catering to the public taste, it is natural that he should be more than willing to eliminate parts of the script or add to or otherwise change them."

Kummer Novel Under Consideration

The material under consideration, and upon which Messrs. Woody and Garsson have agreed to go before exhibitors, is a novel by Frederic Arnold Kummer, entitled "Plaster Saints." It is explained, however, that this title may not be retained, as the producer and the distributor are not certain that it makes exactly the right sort of public appeal.

The analysis of the story material, as made to exhibitors in the explanations which Associated has mailed out, may thus be summarized: "It is a present-day theme—a chapter from life—hence the costume bugaboo is eliminated. It is a human story, meaning that it presents problems and situations with which nearly every one except the hopelessly narrow-minded is familiar. As written, the book is properly described as 'dressed up' melodrama, but the intention, if this meets with exhibitor approval, is to emphasize the melodramatic side somewhat more, by slight departures from the text.

"That it is the sort of story which has wide appeal is proven by its publication history. It first ran serially in Hearst's Magazine. At the conclusion of this publication, it was printed in book form. Recently it has been run again as a serial in a chain of newspapers which include many of the principal cities of the country. "These facts are cited, however," the prospectus states, "not so much to show that the story has interested thousands of persons, as to support our judgment, that it is the sort of material which is popular with the masses."

Emphasis is laid on the fact that much of the interest centers about the two women who have the contrasting principal roles. The proposal is to utilize Betty Blythe and Pauline Garon. The men suggested are Lowell Sherman and Elliott Dexter. Other male characters whose services it is proposed to use are Robert Warwick and Burr McIntosh. William Christy Cabanne is proposed for director.

"Frankly," says Mr. Woody, "the plan is an experiment. All we claim for it is that it represents a real effort to give the exhibitor an opportunity to express himself about product before that product goes into work. We are not asking any one to pledge himself to buy the picture when it is completed because possibly even our honest endeavors to conform to exhibitors' specifications may not be successful.

Not Getting What Public Wants

"The situation is simply this: Exhibitors are claiming they are not getting what the public wants. They say pictures are too long, deal too much with costume periods, are mis-cast, too expensive, and lack the sort of appeal to which patrons are quickly responsive. An important criticism is that producers often are badly influenced by directors and actors who have themselves or their art principally in mind, whereas what the public wants isn't elaborateness or closeups but good entertainment. All this dissatisfaction points to real trouble somewhere. How serious it is I do not pretend to say. But I do feel, regardless of the merits of current complaints, that it is at least not a backward step to invite the exhibitor into production councils.

"Of course, there will be some men who will regard our invitation as an attempt to obtain valuable advice for nothing. But why, then, should we, the distributor, be interested in having a voice in production? Why should we not say to the producer: 'The story, the casting, the direction and the cutting are your problems and risks; come to us when your product is completed'? Hasn't that attitude in the past been a failure? Hasn't it increased costs, and have not good material and intelligent effort, to say nothing of money, often been wasted, solely because some unpopular theme has been injected into pictures in such a way that it could not be cut out? Why do costume pictures continue to be offered in dozen lots, although distributors, exhibitors and public alike have sworn never to look at another one?

Reduce Costs to Lower Rentals

"It seems to me that if we ever are to have lower rentals we must reduce costs. If costs are to be lowered we must eliminate waste. And waste will not be lessened while producers continue shooting in the dark. So why should not the distributor, who knows the exhibitor's wants, and the exhibitor, who knows the public's taste, give the producer the benefit of their experience in the expectation that their co-operation will be well repaid through making available better and less expensive pictures."

BETTY BLYTHE

Jackie Coogan 2-a-Year

"No More—Studies First," Decrees Young Star's "Pop"

In order to maintain a high standard of production Jackie Coogan, whose first Metro picture, "Long Live the King," is one of the acknowledged successes of the season, will make only two pictures a year hereafter, according to Jack Coogan, Senior.

"Stories suitable for Jackie are none too plentiful," declared Mr. Coogan. "Those selected for production must be chosen with rare discrimination. Then, too, Jackie must have all the advantages of other boys of his age. In making but two pictures a year we will consume from eight to ten weeks intermittently of Jackie's time, which is about the average vacation period of the schoolboy of nine years. Jackie's education must come before all else, and if we find that his pictures interfere we will make only one a year."

While Mr. Coogan has long been planning a curtailment of pictures, his announcement at this time comes as a result of the increasing communications from exhibitors all over the country asking for from four to six Jackie Coogan pictures a year. Mr. Coogan declared that he appreciates the compliment but that in justice to his son and to his son's future, Jackie's pictures had to be limited.

Cinema Lauds "Virginian"

The English trade press is enthusiastic in its recommendation of the high production qualities which B. P. Schulberg has given to the film version of Preferred's "The Virginian." The Cinema writes: "A highly attractive production featuring every known essential to first rate entertainment. The picture maintains a grip on the interest throughout and the fast moving action attractively alternates with a charmingly presented love story."

DeMille Returns to Realm of Social Satire in "Triumph"

"TRIUMPH," Cecil B. DeMille's next Paramount picture, scheduled for regular spring release, is said to return to the realm of social satire in which this producer has scored such sensational past successes.

"Triumph" has been adapted by Jeanie Macpherson from a *Saturday Evening Post* story by May Edginton. Its appeal to the public lies in the fact that it swings in its orbit to all gradations of human life. It shows the factory girl in the whirl and thunder of ponderous machinery. It shows the same girl at the pinnacle of what she calls triumph, with wealth, jewels, applause. It takes one man from the haunts of the rich and tosses him into the gutter. It takes another from poverty to affluence. It answers the question that occurs in millions of minds: "What would happen if my personal position were reversed?"

Leatrice Joy is a can factory girl, determined to get ahead by her own efforts and not because of any man she might marry. Rod la Rocque gets another great acting chance as a man who has never had to work and doesn't, only to find himself shorn of the money and power accruing as heir of the Garnet Can Works. Victor Varconi, of Hungary, a new DeMille find, who has been a sensation in Europe, is la Rocque's rival for Joy. Never having had money, he has strange ideas of his power—ideas which permit a succession of gorgeous and spectacular scenes when circumstances reverse la Rocque and himself.

Besides the powerful and original spectacle of an immense modern factory in actual operation DeMille will present in "Triumph" a splendid cafe set, a colorful vision of the Romeo and Juliet balcony scene, and interesting banquet in Paris, a headlong ninety-mile-an-hour dash, with la Rocque and Varconi fighting a desperate battle in a closed limousine, and what is said to be a remarkable finish, giving a twist which the producer believes to have definite boxoffice possibilities.

The featured players of "Triumph" include Leatrice Joy, Rod la Rocque, Victor Varconi, Charles Ogle, Julia Faye, Theodore Kosloff, Robert Edeson, ZaSu Pitts, Raymond Hatton and George Fawcett. Every name has values for the box office. Five of the players—Miss Joy, Mr. la Rocque, Mr. Edeson, Miss Faye and Mr. Ogle—appeared in Mr. DeMille's "The Ten Commandments." Ogle also scored a great hit in "The Covered Wagon." Miss Pitts, Mr. Hatton and Mr. Fawcett need no introduction to their thousands of admirers.

West Likes "Mailman"

Especially in Denver and Seattle Does F. B. O. Feature Score

Lively business is reported throughout the western territories for Emory Johnson's production, "The Mailman," according to Art Schmidt, F. B. O.'s west coast supervisor of sales. Mr. Schmidt has just returned from a trip around the western exchange circuit which took him as far as Denver and reports an optimistic viewpoint on the part of every exhibitor with whom he came in contact.

"The Mailman" scored heavily, it is stated, at the Ellison Theatre, Denver, where complete postal co-operation was given the management in putting over one of the biggest exploitation campaigns in the history of Denver theatricals.

At the Heilig, Seattle, the Johnson attraction also set a fast pace, with post office co-operation.

At Astor February 25

Metro officials announce that Fred Niblo's latest production, "Thy Name is Woman," will go into the Astor Theatre, New York, February 25. Ramon Novarro has the leading male role. With Novarro are Barbara La Marr, William V. Mong, Wallace MacDonald, Claire MacDowell Edith Roberts and Robert Edeson.

Move Catawaba Indians

"Gateway of West," Another of Pathe Serials, Finished After Much Detail

Webster Campbell has completed production work on "The Gateway of the West," and this subject will be shortly scheduled for release by Pathe. According to word from Yale University Press, which is producing the "Chronicles of America" series for distribution by Pathe, "The Gateway of the West" is one of the most elaborately produced numbers in this group of historical dramas.

The exteriors were staged in the backwoods regions of North and South Carolina. The staging of the scenes portraying the attack of the Indians and French on the British stronghold, Fort Necessity, involved the transfer of the entire tribe of Catawaba Indians to the location from their state reservation three hundred miles distant.

Another feature of the production details entailed in the filming of the subject was the assembling of an army of extras recruited from the Carolina mountaineers. These backwoods men served in the double capacity of workmen in the building of the Fort Necessity sets and as riflemen in the battle scenes.

Lay Plans for Reorganization of Western Missouri M. P. T. O.

DEFINITE plans for the reorganization of the Motion Picture Theatre Owners of Western Missouri were formulated at a meeting of a small group of Missouri exhibitors at the Hotel Baltimore, Kansas City, January 29. It had been hoped that all of the exhibitors in Western Missouri would turn out to the convention, but the small representation was the result of a year of inactivity on the part of the association. Since Missouri divided into a western and an eastern section neither has been very active in exhibitor affairs.

After considerable debating and discussion it was decided that those present should subscribe a sufficient amount of money to defray the expenses of a person to be selected to tour the association's territory in order to solicit memberships. It will be the duty of this person to obtain dues for the maintenance of the association.

After the organization has sufficient funds, a business manager will be engaged to look after all business of the association. This is the plan being followed by the Motion Picture Theatre Owners of Kansas.

A committee composed of Charles T. Sears, present president; A. M. Eisner, T. C. Goodnight, A. F. Baker and Jay Means was appointed to select the person who will tour the western part of the state soliciting new memberships and reviving the interest of old members.

The consolidation of the state and Kansas City associations was discussed, but no action taken. It was decided to wait until the result of the tour is announced before anything definite is done.

Regardless of any consolidation the Kansas City exhibitors will retain their separate identity because, as A. M. Eisner, president, says, there are problems which deal strictly with the Kansas City exhibitors, and which must be handled separately.

In pointing out the advantages the state organization would possess if organized properly, the Kansas City association was used as an example. The local organization of exhibitors has fought the music tax so successfully that very few theatres are now paying.

It was pointed out that there are practically as many theatres in Western Missouri as there are in the state of Kansas and that there was no reason why the Missouri exhibitors should not have as strong an organization as that of Kansas. The Missouri organization is well under way for its reorganization and time only will tell whether the formulated plans are successful.

ALBERTA VAUGHN

Playing the leading role in F. B. O.'s new series, "The Telephone Girl."

Big "U" Wrecks Train

Real Smash Up Staged in Making of "The Signal Tower"

A complete train wreck, with all the damage and thrills except human injury was staged at Universal City. Clarence L. Brown, who is directing Jewels for Universal, conducted the disaster in connection with the completion of "The Signal Tower," which has railroad life as its background and which stars Virginia Valli.

For much of this background a real railroad contributed the equipment of its system, but when it came to the wreck the officials balked so Brown was forced to depend upon his own ingenuity.

A spur into Universal City was built, and sufficient equipment to make two trains was purchased. The locomotives were somewhat altered to make their exteriors conform to the latest models, to be sure, for not even in the most expensive pictures are such expensive machines reduced to scrap-iron.

Brown, who has a university degree of engineering, superintended the construction of tracks, trestles and the like, and when all had been prepared the two trains were set in motion, the engineers jumped, and the cameras recorded details of a real collision.

Sails for Europe

Shipman Representative Goes Abroad to Place Productions

Holmes C. Walton, representing Ernest Shipman, sailed for England on the SS. Stuttgart last Thursday to arrange for the distribution of the three latest Shipman pictures in England and on the Continent. A great demand for these pictures has already been expressed by several British distributors because of the fact that, being Canadian made, they are practically British-made.

Two of these productions, "The Man From Glengary" and "The Critical Age," are from stories by Ralph Connor, who has the greatest following in Canada and in England. The third picture, "The Rapids," another Canadian-made feature, has, in addition to a splendid dramatic story, a typically Canadian background that will appeal especially to the Britishers, who are so proud of their Canadian Dominion.

The success of "Back to God's Country," one of the outstanding Shipman productions, threatens to be excelled by these new Ralph Connor production. "The Man From Glengarry" is being shown in Canada under the disinguished patronage of Lord Byng of Vimy, and Lady Byng.

Held for Second Week

The premiere showing of "Grit" starring Glenn Hunter, the first of the Hodkinson 1924 releases, has gone over with great success at the Alcazar Theatre, in the loop district, Chicago. This production was booked for one week but owing to the tremendous business it drew it has been held over for a second week.

Lorch to Chicago

H. S. Lorch has resigned his post as Detroit branch manager for Goldwyn to become manager of the Chicago branch of the Hodkinson Corporation. Mr. Lorch will fill the place left vacant by the promotion of Cecil Maberry, who is now Central Division Manager of the Hodkinson branches.

Road Show vs. Picture Theatre Gets Real Test in Hamilton, O.

AN experiment of unusual interest to every exhibitor to whom the term "road show" is a red flag will be the engagement of "Scaramouche" at the Palace Theatre, Hamilton, Ohio. Metro's big special, instead of being "road showed" at the legitimate theatre in Hamilton, will open at the Palace on February 26th at 50c top, and Fred S. Meyer, manager of the Palace, takes his patrons into his confidence with the following notice in the Palace program:

"Producers of Motion Pictures insist that they can never realize their original investment unless they "road-show" BIG PICTURES. In substantiation of such a claim they point to "The Covered Wagon," "The Hunchback of Notre Dame," and "The 10 Commandments," all of which are now shown nationally at $1.50 prices.

"As a special favor to us—and after considerable effort on our part—Metro has agreed to make a "trial exception" in the Hamilton engagement of "Scaramouche." In brief, it means that if the Hamilton engagement is successful, other theatre-managers and the theatre-goers in other towns will get the benefit, for Metro expects ONLY AN ADEQUATE REVENUE. If we're successful with our engagement at 50 cent prices, the day of HIGH PRICED PICTURE ATTRACTIONS IS DOOMED. If we fail, it's as inevitable as the day of reckoning.

"We cheerfully paid $1.65 to see "Scaramouche" in Cincinnati recently. What's more we enjoyed it, and felt we had gotten our money's worth. You will be afforded the opportunity of witnessing this same gigantic production at 50 cents. If Hamilton responds en masse, and the way the production justifies, good for Hamilton and all concerned. If Hamilton fails, watch the Jefferson show all **the BIG ones at road-show prices.**

"This frank statement of conditions as they actually exist TODAY is written in the firm belief that **HAMILTON WILL NOT FAIL** nor fall short of the trust we have placed in the theatre-going public."

Now all that Fred Meyer has to do to complete an unusually enterprising piece of showmanship is to favor Moving Picture World with a letter telling of actual results of the trial. We are waiting Fred.

"The Mailman" Campaigns Aiding Postal Employes

THE excellent and varied publicity campaigns being executed by showmen throughout the country on the Emory Johnson production, "The Mailman," has resulted in Congressmen at Washington being literally swamped with postal-card requests that they support the Kelly bill to readjust the compensation of employes in the postal service.

The Providence News, Providence, R. I., commenting on this fact, said:

"Representative Jeremiah E. O'Connell, of the Third Rhode Island District, has received 3,500 cards. Representative Richard S. Aldrich, of the Second Rhode Island District, has received a couple of thousand of the cards. Representative Clark Burdick, of the First Rhode Island District, declared himself in favor of the proposed legislation, saying the following about the cards:

"'I have received thousands of postal cards urging me to get behind the measure. The cards show a general feeling throughout my district and the state as a whole in favor of the increase. The postal cards that I and my colleagues have been receiving represent an expression of opinion of the people of Rhode Island.'"

As part of his campaign on "The Mailman" for the Fay Theatre in Providence, "Buddie" Stuart, F. B. O. exploiteer, distributed postal cards addressed to the three Congressmen mentioned, calling upon them to support the Kelly bill. Stuart promised the letter carriers he would aid them in their fight for higher wages if they would put forth every effort to assist the Fay Theatre in putting over "The Mailman" in a big way. The article in the Providence News clearly indicates that Stuart lived up to his promise and shows that exhibitors elsewhere need not hesitate to promise to help the mailmen if they will aid in exploiting the Johnson attraction.

The desire of postal workers throughout the nation to get better salaries and better pension regulations is a factor which is helping many showmen to roll up big grosses on "The Mailman."

Postal workers of California are co-operating in the closest way possible with all exhibitors that book "The Mailman" on the West Coast. They are keeping tabs on the bookings of the production, and have developed a system by which they at once get in touch with the exhibitor who has rented "The Mailman" and offer to assist him in any way possible to put the picture over. This system, showmen of the coast declare, is one of the most practical and far-reaching exploitation aids ever put behind a show proposition.

Baby Peggy's Hit

"Darling of New York" Doing Topping Business, Universal Reports

Universal reports big business on "The Darling of New York," Baby Peggy's first feature picture, which now is being played all over the country in first run houses. The vast amount of newspaper publicity Baby Peggy has obtained in the last several months, and the unusual exploitation values of the picture are said to aid its success.

"The Darling of New York" definitely took Baby Peggy out of the two-reel comedy class and placed her among the feature stars of the screen Universal remarks. The United Booking Offices tried it out in the Columbia Theatre, Far Rockaway, a suburb of New York. It played to standing room.

In the middle west, "The Darling of New York" has been booked over the entire Finkelstein and Rubin circuits, consisting of fifteen theatres in Minneapolis and St. Paul, and by the Lubliner and Trintz circuit in Illinois.

Reformers Indict Industry on Trivialities, Says Ex-Censor

MORE unjust abuse and unfair accusations are directed without cause against the motion picture industry than against any other legitimate enterprise, despite the fact that the movies render services which are invaluable. This is the conclusion reached by Henry Staab, new executive secretary of the Motion Picture Theatre Owners of Wisconsin, after a month of service in that office.

Mr. Staab's observations along this line, however, have not been confined merely to his experience with the exhibitor organization, since for several years he has had a rare opportunity to study the situation as a member of the Milwaukee Motion Picture Commission, the censoring body.

"Reformers are always ready to point an accusing finger at the movies," he declared, "yet the movies are the first ones they turn to when they want aid in putting over their drives. The movies have been accused at times of being sensational, yet has there ever been a picture based on a book which did not cleanse the book?

"The exhibitor has learned long ago that it is not profitable to show unclean pictures, and as a result many times when there has been the slightest question regarding a picture, it has been the exhibitor himself who has called attention to it and asked for a review by the censoring organization.

"Reformers stir up a big fuss when, out of the hundreds employed in our industry, one or two become involved in scandal, but they fail to take into consideration the fact that these isolated cases represent the exception rather than the rule. Likewise, they fail to observe that it is the movie industry itself which is the first to condemn and bar any who have strayed from the conventional paths.

"The producer who has been unfortunate enough to have a star who figured in a questionable act has realized soon enough that the exhibitors have no further use for that actor's pictures. And yet we are blamed for it all and the reformers harp on the charge that the entire movie colony is composed of such people.

"What agency is it that always stands ready to boost a move which will be for the good of the public? The movies stand by themselves in this respect. The movies represent the greatest amusement and education that has ever been offered for the price and the sooner the reformers realize that, the sooner will they cease their unfair attacks."

"Peter Pan" to Be Produced by Famous Players-Lasky

"PETER PAN," James M. Barrie's most famous play, is to be produced for the screen this summer by the Famous Players-Lasky Corporation. While no announcement was forthcoming from the company's offices, it was learned from an authoritative source that the scenario for the production has already been completed and that it is planned to have the picture ready for release around next Christmas.

Famous Players has owned the screen rights to this valuable dramatic property for several years, having acquired them with the rights of all the other Barrie dramatic successes. There has been considerable speculation as to why the picture was not produced long ago, but it is understood that it was held off in the hope that Maude Adams, who created the title role and who scored her biggest success in it, would change her mind and return to the stage. Apparently hope of getting Miss Adams back on the stage has been abandoned, and as "Peter Pan" cannot be conceived without her in the title role, arrangements for its production in motion pictures are being pushed in the Famous Players offices.

Who will play the role of Peter Pan on the screen has not been decided upon, it is understood.

Nita Naldi Working

Nita Naldi has arrived in Hollywood and started work in Herbert Brenon's current Paramount production, "The Breaking Point." Miss Naldi has been appearing in vaudeville for several weeks. She will share feature honors with Patsy Ruth Miller, Matt Moore, George Fawcett and Theodore Von Eltz.

"The Breaking Point" was written for the screen from Mary Roberts Rinehart's novel of the same name.

Fox Wins Out of Court

Finkelstein & Rubin Settle Suit Over Contracts

A termination favorable to Fox Film Corporation has brought to an end a long-standing controversy between that firm and Messrs. Finkelstein & Rubin, well known Middle West exhibitors. This result is pleasing to Fox officials as "of importance as again emphasizing the validity of an exhibitor's contract for pictures and the sacredness of the contract entered into by an exhibitor for product and service from a producing or distributing company, and as establishing his responsibility for payment under the terms of such a contract."

Finkelstein & Rubin entered into a contract with Fox on the behalf of certain of their Minneapolis theatres, in which the exhibitors agreed to play and to pay for certain pictures released by Fox during the season of 1921-1922. In a suit recently brought in the courts of St. Paul, Fox asserted that the theatre owners had accepted and played some of the pictures mentioned in the contract, but had not paid for them; and that they had likewise refused to accept or play or pay for a number of other pictures covered by the contract for 1921-1922 season's service.

The object of the suit at law was to enforce payment for those pictures which Finkelstein & Rubin had already played and also to obtain payment for those pictures which had been offered to them and which they had failed to accept to play or to pay for.

Both sides proceeded to trial. In the midst of negotiations, the lawyers representing Finkelstein & Rubin approached the attorneys representing Fox and proposed that a settlement be made out of court. Negotiations were opened and when, Fox says, Messrs. Finkelstein & Rubin agreed to pay a sum sufficiently in keeping with the amount demanded in the suit, the Fox lawyers accepted the proposed settlement out of court and the suit was withdrawn.

"White Sin" Completed

Written by Palmer Student and Made by Palmer Photoplay Corporation

"The White Sin," the second picture to be produced by the Palmer Photoplay Corporation, has been completed and is scheduled for release February 24 by the Film Booking Offices.

"The White Sin" has been written directly for the screen by a Palmer instructed scenario writer, Harold Shumate, of St. Louis.

William Seiter directed the production, which includes in the cast Madge Bellamy, John Bowers, Francelia Billington, Hal Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wales, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon.

MacLean Buys Comedy

Douglas MacLean, whose second starring production for Associated Exhibitors, "The Yankee Consul," is soon to be seen on Broadway, this week purchased through Sanger & Jordan the screen rights to "Never Say Die," William H. Post's comedy farce in which William Collier kept Broadway laughing for an entire year.

New Stars and Ambitious Plans for Coming Universal Features

THE movement for the fostering of interest in university faculties concerning the needs of the motion picture art, started by Carl Laemmle, president of Universal, with a nationwide scenario scholarship contest in which two hundred and fifty educational institutions were represented, will have its concrete realization on the screen with the immediate production at Universal City of "The Throwback," the prize winner.

"The Throwback," written by William Ellwell Oliver, student of the University of California, will go into production as quickly as the continuity is finished by Harvey Gates. It is the story which won first place in the contest of over several thousand manuscripts submitted by university men and women of all ages and classes. It carries a luxury-bred hero, scion of a pioneer family, through the mazes of adventure in the Orient, experiences which give the story its title by throwing him back into the mould of his forefathers.

Tom Forman has been engaged to guide the filming. Forman dropped the profession of acting and took up the mantle of directorship with Thomas Meighan as his subject, two or three years ago, and his latest achievement of note is "The Virginian."

Pat O'Malley will portray "The Throwback." This decision sets at rest one of the principal anxieties of the casting office at Universal City, which has been looking for the most suitable player for weeks.

Simultaneously with the announcement of the prize scenario production Mr. Laemmle gave out several details of forthcoming production plans matured since his arrival from New York. He has been in contant succession of conferences with Julius Bernheim, general manager at Universal City; William Koenig, chief production aide, and stars and directors considered for future engagements.

Clarence L. Brown will have in his next subject Kathleen Norris' popular novel, "Butterfly." Miss Valli will star in this production. It will be her third stellar Universal release, following "The Signal Tower." Norman Kerry will play the masculine leading role.

Clifford S. Smith has been engaged to direct a new western feature, "Ridgeway of Montana," a William McLeod Raine novel, starring Jack Hoxie. The Hoxie unit recently completed "The Drifter," a novelty western feature.

Edward Laemmle, after a few days' work on interiors in the studio, will return at once to Tia Juana with Billy Sullivan and the supporting players in the new short reel series, Gerald Beaumont's race track classics, "The Information Kid." Tia Juana with its quaint atmosphere is the chief locale for filming.

The consistently active Hoot Gibson-Edward Sedgwick unit will start immediately on "Forty-Horse Hawkins," comedy drama of a cowboy driving a New York taxicab through mysterious adventures. Sedgwick and Raymond L. Schrock wrote the story; the same team have written other Gibson pictures that have been successes.

Country-Wide Box Office Hit Is Seastrom's "Name the Man"

GOLDWYN'S first Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," is winning critical praise, packing the theatres and filling the coffers of exhibitors wherever it has been screened.

From all parts of the country come flattering reports concerning it—from Seattle and Portland; from Chicago, Cleveland, Detroit; from San Francisco and Los Angeles; from Atlanta, St. Louis, Dallas, Oklahoma City; and from Washington, Baltimore and New York.

Tom Moore telegraphed Goldwyn that the first day of the showing at his Rialto Theatre in Washington, D. C., packed the house at every performance and gave him the biggest matinee of the season. "The Rialto," says the wire, "has never played a picture to receive such unanimous high praise from the press and the public alike."

In Washington, critics said:

Daily News: "Seastrom brings to Hollywood amazing vitality, with a whip that stings, with a fertility of directorial imagination that is vivid and refreshing. He brings thrills, and tears and laughter. You will get a kick out of this picture. A good movie and it will make a pot of money."

The Star said: "Victor Seastrom has scored a real triumph. One of the finest productions brought to the screen this season."

The Herald: "One of the best offerings of the season. Some of the greatest emotional and dramatic acting which has ever reached the American screen."

The Post: "The very essence of movie success. It will probably gross several million dollars at least."

Seastrom's "Name the Man" a Hit with New York Audiences

"NAME THE MAN!", Goldwyn's first Victor Seastrom production, had its initial showing in New York at the Capitol Theatre this week; it played to the biggest Sunday audiences of the year. After seeing the manner in which the Sunday audiences received this photoplay there is no doubt that it is going to achieve one of the biggest successes of the year. Hundreds of persons were turned away from the evening performances, unable to get seats.

"Victor Seastrom has not only duplicated his Swedish successes in 'Name the Man!', but has gone one better by taking advantage of all that America has to offer in improved technical equipment," says Louella O. Parsons in her review of the picture in the New York American. "Mr. Seastrom has an eye for scenic effects. For intense drama there are few stories that have ever been written that approach it in interest."

Aileen St. John-Brenon, in the Morning Telegraph: "Victor Seastrom has hit the bull's eye in 'Name the Man!'. The climax of the story in the courtroom is as stirring a piece of drama as has been portrayed on the screen."

Don Allen in the Evening World: "Victor Seastrom's outstanding film epic is, of course, the one best bet of this week's cinema offerings. It is a corking bit of directorial work and puts Seastrom up along with Griffith and Chaplin."

The Sun and Globe: "One of the most absorbing motion pictures this city has seen in some years. Seastrom makes unforgetable moments of individual scenes. Seastrom has made the actors into stars with his magic. A gripping, human interest story."

The Evening Telegram and Mail: "Several million people saw the advertisements of this, one of the big pictures to be featured this year; it seemed that at least half of that number tried to get into the Capitol last night and the calibre of the entertainment offered justified their efforts."

Quinn Martin in the New York World: "We are inclined to agree that 'Name the Man!' will fetch home the bacon."

Frederick Hall in the New York Times: "Victor Seastrom's 'Name the Man!' is a dramatic story. There are some dramatic episodes portrayed with telling emphasis."

Shauer on Trip

E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, accompanied by Mrs. Shauer, sailed Saturday, February 2, on the Southern Cross on a business trip to Buenos Aires and Rio de Janeiro. Arrangements for increased distribution for Paramount pictures during the year 1924 will be considered by Mr. Shauer in both cities.

Now Burr Pictures, Inc.

Burr Pictures, Inc., is the new corporate name of the firm producing and distributing organization previously known as the Burr-Rogers Producing Corporation, the change having been effected this week. Charles R. Rogers, who was manager of distribution, recently retired from the firm.

Entire Cast Is Picked

Production Starts on "Woman on the Jury," a First National Release

"The Woman on the Jury," an initial production of First National's own producing forces to be started since the new year, has been completely cast and production is now under way with Harry O. Hoyt directing.

As already announced, Sylvia Breamer will play the dramatic feminine lead. Five other players, all of whom have been starred in their own productions, will be seen in the other important roles. They are Lew Cody, Frank Mayo, Bessie Love, Hobart Bosworth and Mary Carr.

To fill the jury box—in which Miss Breamer will sit as the only woman who during the trial is forced to reveal a part of her own dramatic life—Hoyt has selected Ford Sterling, Jean Hersholt, Fred Warren, Leo White, Stanton Heck, Arthur Lubin, J. Edwards Davis, Arthur S. Hull, Kewpee King and Frank Mayo, playing the role of Miss Breamer's husband.

Hold Film for Two Weeks

For the first time since 1915, the Olympic Theatre of Boston held over a picture for a second week during the showing of Frank Lloyd's "Black Oxen." This record was equalled immediately by "Flaming Youth" and now "Anna Christie" is entering into its second week at the Boston house. This makes three successive First National pictures to cause the Olympic to break its single week policy in force for eight years.

Burr Reports Sale

C. C. Burr reports the sale of the New York State franchise, excepting Greater New York, on "You Are Guilty," an Edgar Lewis Production, to Bernard Mills of the First Graphic Productions Exchange, New York City.

SCENES FROM FIRST NATIONAL PRODUCTION, "LILIES OF THE FIELD," STARRING CORINNE GRIFFITH AND CONWAY TEARLE

Releases for February 17

"The Wolf Man" and "A Sculptor's Paradise" are Listed by Fox

"The Wolf Man," a William Fox star series attraction featuring John Gilbert and "A Sculptor's Paradise," an Educational Entertainment, are the only pictures scheduled for release the week of February 17 by Fox Film Corporation.

Edmund Mortimer directed Gilbert in "The Wolf Man," which is an original story by Frederick and Fanny Hatton. In this production the young Fox star plays the role of a dissolute English nobleman who is accused of killing the brother of his fiancee.

Norma Shearer is Gilbert's new leading lady. The other principals in the cast included Alma Frances, George Barroud, Eugene Pallette, Max Montisole, Charles Wellesley, Edgar Norton, Thomas R. Mills, Richard Blayden, D. R. O. Hatswell, Mary Warren and Ebba Mona.

Distinctive's Next Release

Will Soon Start Production on Gilbert Parker's "The Weavers"

"The Weavers," Sir Gilbert Parker's famous romance, will be the next feature picture on the production schedule of Distinctive Pictures Corporation. This announcement was made by Henry M. Hobart, vice-president and production manager for Distinctive, and work will be started soon.

Distinctive has owned the film rights to this celebrated Parker novel for nearly a year. Mr. Hobart said that a further announcement on the director and the cast will be made shortly.

"The Weavers" will call for a cast of about eight principal players, half a dozen minor parts and quite a number of specialty bits. It is a story the principal action of which takes place in Egypt.

Distinctive has just finished making "Blood and Gold," an original story by John Lynch, veteran screen writer. "Second Youth" and "The Adopted Father," previously finished, are on the schedule for release in the next two months.

Renewing Acquaintances

Vitagraph's "Borrowed Husbands" Brings 4 Old Friends Together

The abolishment of the so-called star system and the engaging of all star casts instead is bringing together in studios many players who worked together several seasons ago, says Vitagraph.

In "Borrowed Husbands," which David Smith is directing at the Hollywood studios for Vitagraph, Florence Vidor, who has the leading role, returns to the company under whose direction she first appeared in pictures. Miss Vidor first played before the camera on the old Vitagraph lot at Santa Monica.

There are three leading men in "Borrowed Husbands" playing opposite to Miss Vidor. Earle Williams, who began his screen career with Vitagraph, returns to this company for this production in one of these important roles. Rockliffe Fellowes and Robert Gordon have the other principal male roles.

C. B. C. Back of Exchanges in New Independent Territories

FOLLOWING a trip throughout the country to study the exchange situation, comes announcement that Joe Brandt, president of C. B. C. Film Sales Corporation, has perfected plans for, and is the force behind, the opening of Independent distributing exchanges in all the territories formerly considered "closed" to Independent distribution.

This is one of the most important forward steps that has been made recently in the development of the Independents—a development which, according to Mr. Brandt's most recent observation of the field, has been so marked that the territories in question are now ripe for productive Independent distribution through local exchanges.

The initial exchange was opened in Omaha about a month ago, under the name of Columbia Pictures Corporation. "Columbia" is the brand name of the special productions which C. B. C. is distributing. With Sid Baker, long associated with First National in an executive capacity, at its head, the exchange has been highly successful in distributing C. B. C. product in the Iowa and Nebraska territory.

This week the opening of another such exchange in St. Louis is announced by Mr. Brandt, handling the C. B. C. product in the Eastern Missouri and Southern Illinois territory.

The new company has as its head Barney Rosenthal, a pioneer in the film business and well known to exhibitors in the territory. For the past eleven years Mr. Rosenthal has been resident manager of the local Universal Exchange.

Associated with him in the new enterprise is Nat Steinberg, also formerly with Universal.

Rosenthal and Steinberg were in New York this week arranging with Cohn and Brandt for the handling of C. B. C. product in their territory, and conferring on the launching of special campaigns for them.

Regarding his new affiliation in the handling of Independent product Mr. Rosenthal said he believed the time had come when the Independent picture had established itself in the confidence of exhibitors, and that, with the new "open program" booking by exhibitors, there was a tremendous possibility in the territory for Independent pictures. C. B. C.'s "Innocence," featuring Anna Q. Nilsson; "Forgive and Forget," featuring Estelle Tayor, Pauline Garon and Wyndham Standing;; and "The Barefoot Boy," with an all star cast, would be released at once in his territory.

Arrangements have been under way, and are practically completed now by Mr. Brandt, for the opening of other Independent exchanges.

"If Winter Comes" Makes New Record for Toledo

IF WINTER COMES," the William Fox screen version of A. S. M. Hutchinson's story, has been included on every critic's list of the ten best pictures produced this season and is now establishing new attendance records in first-run houses throughout the country. One of the most successful engagements recently finished was at the Temple Theatre in Toledo, Ohio. When "If Winter Comes" was brought back last week for a return engagement at this theatre the Toledo News-Bee printed the following story in its news columns:

"Pictures that are strong enough from a box office standpoint to merit a return engagement have been very few and far between during the past three years. 'If Winter Comes' is an exception. This picture recently broke all house records at the Temple Theatre. And now it has been booked for a return engagement for the week starting on Saturday at that same theatre.

"Quite a few pictures are held over for a second week but many of this type of picture have proven 'flivver' on the second week and the only reason that they are booked is due to the fact that the producer's and distributor's contract demands an extended engagement, although the exhibitor knows that the picture is not strong enough for the second week.

"But when a picture is brought back for a second week of the exhibitor's own accord the public may be assured that it is a winner."

Has Small Cast

Maurice Tourneur's newest M. C. Levee production for First National, "Torment," offers a unique story, at least as far as this director is concerned, in that the entire cast consists of but seven players. This marks the smallest cast ever directed by Tourneur, who in the past has seldom produced films with less than twenty leading roles. The players in "Torment" are Owen Moore, Bessie Love, Joseph Kilgour, Maude George, Jean Hersholt, Morgan Wallace and George Cooper.

Saunders Defends Stability of Industry Before Bankers

THE January, 1924, issue of the *Bankers Magazine* contains an article by Richard W. Saunders, comptroller of the Famous Players-Lasky Corporation, and formerly cashier of the National Bank of Commerce of New York, on "Motion Pictures and the Banker." Profusely illustrated with views of various Paramount studio units and scenes from Cecil B. DeMille's "Ten Commandments," this article undertakes to convince the investing public that the motion picture industry is here to stay, that it is substantial as a basis for credit, and that its accounting methods do show the true condition of any specific company.

"The investments in studios, laboratories, distribution exchanges and motion picture theatres aggregate well over the billion-dollar mark, and place the industry, as far as invested capital is concerned, eighth in the great business enterprises of the country," Mr. Saunders writes. He refutes assertions that the public is gradually losing interest in pictures and that the radio is in part responsible, pointing out that "man is a gregarious animal, and we seek the larger number of our amusements where other people enjoy them with us." The industry, he feels, has hardly begun to show what it can do. In amplifying this point Mr. Saunders notes that the field of education has hardly been touched, "the great improvement so far having been along the lines of feature plays."

"The production and distribution parts of the business are those where credit lines will most likely be needed, while the third great division —that of exhibition—is more a matter of real estate investment than one calling for a bank credit line," he says.

Then Mr. Saunders discusses "the doctrine of averages." This means that, "in striving for the public taste, it is practically impossible to show a complete list of successes." At one time it was considered that, "if one show out of five was successful, a theatrical producer could still make money; but the average is now about one out of three." A small company, he claims, therefore is at a disadvantage because "it cannot readily absorb the lower values of its less successful theatres."

Answering the public jealousy of salaries paid directors and stars, Mr. Saunders points out that the law of supply and demand obtains in this business as well as in any other. The obsession many people have that, without training, they can qualify as actors and actresses, he disposes of effectively.

A large part of the article is devoted to explaining the *modus operandi* of production and distribution, and he interprets for the lay mind the meaning of "negative cost" and "residual value." A chart illustrates new accounting methods devised by the committee on banking procedure and finance of the Motion Picture Producers & Distributors of America, Inc.

RICHARD W. SAUNDERS
Comptroller of Famous Players-Lasky Corp.

Fox Changes Title

New John Gilbert Production Is Named "A Man's Mate"

"A Man's Mate" has been selected as the title for the latest John Gilbert star series feature which is now in production at the William Fox West Coast studios. The working title of this picture was "The Apache."

Edmund Mortimer is directing the production from the story and scenario by Charles Kenyon. Renee Adoree will be seen as the new leading woman for John Gilbert. The others in the cast are: Noble Johnson, Wilfred North, Thomas Mills, James Neill, John Giddings and Patterson Dial.

Arrange Firemen's Bill

When the William Fox feature, "Cupid's Fireman," starring Charles Jones, was booked by the Isis Theatre, Denver, Colo., the management arranged for an all-firemen's bill. In addition to the feature, the William Fox Imperial Comedy, "Arabia's Last Alarm," was used and also the added attraction of a prologue by the Denver Firemen's Quartet. The money obtained from the appearance of the quartet was donated by them to the relief fund of the Denver Firemen's Protective Association.

F. B. O.'s Coast Plant Operating at Top Speed, Says Schnitzer

J. I. SCHNITZER, vice-president of the Film Booking Offices, returned recently to New York from the Coast, buoyant with optimism for the entire film industry's outlook for 1924.

Mr. Schnitzer, who went to the West Coast two months ago to speed up F. B. O.'s production activities, said:

"Every inch of available space on our lot is in actual use. The rush of activity has increased in the last few weeks. When other producers temporarily closed their studios F. B. O. enlarged their production program, so that we are now ahead of all others by the proverbial mile.

"Emory Johnson at this moment is shooting some of the big scenes of 'Swords and Plowshares,' under the auspices of the U. S. government at the Presidio in San Francisco. The new Johnson attraction will not be a war picture; the scenes of warfare will serve merely as a dramatic background for a certain phase of the story. Johnnie Walker and Mary Carr, the joint stars, are at the Army reservation with Johnson.

"Mal St. Clair and his 'Telephone Girl' company are already on the fifth episode of the new Witwer series which are now appearing in the Cosmopolitan Magazine," Schnitzer added.

"George O'Hara, who will be remembered for his good work in the 'Fighting Blood,' will soon start work on his first starring vehicle. The story, as yet untitled, was written by F. C. Millhauser. It will be directed by Al Santell, who recently gave the industry that pleasing mystery comedy drama, 'Lights Out.'

"Chester Bennett will soon start a new Jane Novak in what Mr. Bennett predicts will be even a better production than 'The Lullaby,' the Novak production now rolling up big grosses throughout the country and winning the praise of critics everywhere.

"Productions that have so firmly made F. B. O. the dominant showmen of the film industry, such as 'The Mailman,' 'The Third Alarm' and 'Human Wreckage,' will be the keynote of our production policy," he declared. "Exploitation possibilities will be worked into all of our pictures, every production being made primarily for their box-office appeal and adaptability to practical methods of showmanship."

Among the many independent producers now operating on the F. B. O. lot are William Seiter, working on "Listen Lester" for the Sacramento Pictures Corporation. Scotty Dunlap, director-producer, is busy on a new picture with an all-star cast including Mildred Harris and Robert Fraser. Carlos attractions are beginning a new feature starring Richard Talmadge. Making the F. B. O. studios the busiest in Hollywood.

Riesenfeld to Chicago

Hugo Riesenfeld, who arranged the musical score for "The Ten Commandments," will go to Chicago to conduct the opening performances of the film next week. The Chicago run is scheduled to begin February 11 at the Woods Theatre.

Books "Lullaby"

Chester Bennett's new production, "The Lullaby," starring Jane Novak and which has received commendatory reviews from the trade and daily press, has been booked by the Rothschild interests of San Francisco for early exhibition, according to Art Schmidt, F. B. O.'s West Coast supervisor of sales.

A Bowery Premiere

"Fools' Highway" To Be Shown First at Atlantic Gardens

Because it is located half a block away from Pell street on the Bowery, Universal Pictures Corporation chose the Atlantic Gardens as the most appropriate place to hold the world's premiere of "Fools' Highway," the adaptation of Owen Kildare's well known book, "My Mamie Rose." The action of "Fools' Highway" takes place mostly on the corner of these streets, made famous in bygone days by Barney Flynn's well known saloon. There is a retail commercial establishment on the site at the present time, but with that exception little change has come over the corner. Most of the change is in the people that pass it.

But on February 11 at 8:30 p. m. one famous institution which was running full blast in its pre-Volsteadian glory, the Atlantic Gardens, will be brought back to its former appearance. Of course, pictures were not a part of the program in the old days, but in every other respect except the beer, Universal, with the assistance of the manager and the owners of the theatre, will endeavor to put Atlantic Gardens into its 1892 appearance.

This world premiere of "Fools' Highway" will be attended by an invited audience and, outside of the newspaper people who are present, every invited guest will have to show some Bowery hallmark.

Add to Cast of Fox Play

Florence Dixon, Byron Douglas and Olaf Hytton Will Appear in "It Is the Law"

Florence Dixon, Byron Douglas and Olaf Hytton have been added to the cast assembled at the William Fox New York studios for the screen version of "It Is the Law," the stage play by Elmer Rice. Director J. Gordon Edwards is making this picture, which will be one of the special productions on the Fox program for 1924-25.

Mimi Palmeri has the leading feminine role. Arthur Hohl and Herbert Hayes will be seen in the two chief male parts. Hohl is playing the same part in the screen play that he took in the stage production. In addition to working all day before the camera in the Fox studio, Hohl has the leading role in "White Cargo," one of the hits of the current season.

Would Make Owners Pay

Because of a situation which developed some few weeks ago in Ottawa, Ontario, the Provincial authorities of Ontario announce that amendments to the Amusement Tax Act to be submitted to the Provincial Legislature will include a provision which will make the owner of a theatre responsible for amusement tax returns in the event that a lessee of the theatre fails to turn over the complete tax receipts. At present, the lessee is held to account for the Provincial ticket tax and if he fails the Province can go no further. Under the proposed new legislation, the Ontario Government will be able to turn to the owner of the theatre for tax amounts owing and unpaid. In Ottawa recently a lessee was found to be delinquent in tax payments amounting to a considerable sum and the theatre is now being operated under the direct control of the theatre company.

C. C. Burr to Exceed Promised Quota of Features This Season

C. C. BURR is a man who keeps his promise in producing pictures. With his first feature, "Burn 'Em Up Barnes," starring Johnny Hines, Mr. Burr showed that he had a keen sense of what the public wanted in the way of films. He, personally, went into the field and sold his initial feature and exhibitors cried for more like it.

So he announced six features for the 1922-23 season and he delivered the goods to the entire satisfaction of distributors and exhibitors and the theatre-going public. This series of six was comprised of "Sure Fire Flint," starring Johnny Hines, supported by Violet Mesereau, Edmund Breese, Robert Edeson, Charlie Murray and others: "I Am the Law," an Edwin Carewe production, with a star cast, including Wallace Beery, Alice Lake and Gaston Glass; "Secrets of Paris," a Whitman Bennett production, with Lew Cody, Gladys Hulette, Montagu Love, Rose Coghlan and Buster Collier heading the cast; "The Last Hour," an Edward Sloman production, with Carmel Myers and Milton Sills; "You Are Guilty," an Edgar Lewis production, co-starring James Kirkwood and Doris Kenyon, supported by Robert Edeson, Mary Carr, Edmund Breese and Russell Griffin.

This season a group of representative leaders in the state right field, realizing what C. C. Burr productions meant to the independent market, got together and assured Mr. Burr that they were counting on his new product for their exchanges. In response to the demand, Mr. Burr secured story material of high calibre by well-known writers and signed up stars whose following meant dollars at the box office.

He then announced that he would make at least four productions for the independent market during the 1923-24 season, and not only has he made his quota but he will make two more features in the near future.

The four completed pictures are: "Three o'Clock in the Morning," starring Constance Binney; "The New School Teacher," with Charles "Chic" Sale; "Restless Wives," with Doris Kenyon, James Rennie and a superior cast; and "The Average Woman," with a cast including Pauline Garon, David Powell and Harrison Ford.

Kenneth Webb directed "Three o'Clock in the Morning" from Gerald C. Duffy's scenario based upon Mann Page's original story. It is an ideal vehicle for Constance Binney, who has just scored a hit on the musical comedy stage in "Sweet Little Devil" at the Astor Theatre, New York. Her Burr screen play is also of musical comedy vein and is by far her best effort for the films. She is supported by Mary Carr, Edmund Breese, Richard Thorpe, William N. Bailey, Edna May Oliver and Russell Griffin. The famous "Bambalina" dancing girls from "Wildflower" appear in elaborate scenes.

Gregory La Cava directed "The New School Teacher," a comedy-drama with the famous vaudeville star, Charles "Chic" Sale. As a portrayer of characters Sale is famed far and wide. He gives the most natural interpretation of his career in this Burr picture, for he plays "straight" as regards artificial facial make-up. Others in the cast are Polly Archer, Harlan Knight, Leslie King, William Black, Mary Kitson, Robert Bentley and Russell Griffin, Mickey Bennett and a score of boy players.

La Cava is also responsible for the directionof "Restless Wives," adapted by Mann Page from Izola Forrester's Ainslee's Magazine story of the same name. The cast includes Doris Kenyon, James Rennie, Naomi Childers, Burr McIntosh, Coit Albertson, Montagu Love, Edmund Breese, Edna May Oliver, Maud Sinclair. "Restless Wives" is a society melodrama.

William Christy Cabanne directed "The Average Woman," adapted by Raymond S. Harris from a story by Dorothy de Jagers, published in the Saturday Evening Post. It is a frank portrayal of modern day social life and conditions. The players include Pauline Garon, Harrison Ford and David Powell, Burr McIntosh, De Sacia Mooers, Coit Albertson, William H. Tooker and Russell Griffin.

Mr. Burr further announces that he will make two more features this season—"Lend Me Your Husband" and "Youth to Sell"—both on a lavish scale with superior casts. "Lend Me Your Husband" is a sensational and original society drama of today written directly for the screen. Doris Kenyon has already been signed for this feature. "Youth to Sell" is another of Izola Forrester's stories and was published in Ainslee's Magazine under the title of "The Grey Path."

Truart Has Thriller

Richard Talmadge's Second Stunt Film Full of Death-Defying Acts

The second of the two Truart Film Corporation releases during February, will be Richard Talmadge in "On Time!" which was made by Carlos Productions under the direction of Henry Lehrman. This is the second of a series of thrill-dramas in which the stunt king is being starred. The series has been franchised on the independent market by Truart Film Corporation and is being handled by leading exchanges in every territory.

In the cast with Richard Talmadge are such well-known players as Billie Dove, Stuart Holmes, Charles Clary, Charles Gerrard, Tom Wilson. "On Time!" has been termed by those who have seen it as one of the most unusual and fantastic comedy dramas produced this season. The full complement of thrilling, death-defying stunts by the star are incorporated in the unfolding of the story.

Frank Lloyd's "Sea Hawk" Unit Seeing Real Service

A LOCATION camp that takes on the aspect of a military expedition is now established on the west coast of Catalina Island. It is Frank Lloyd's "The Sea Hawk" company, based on Rafael Sabatini's adventure novel, which will be a First National special.

Few picture companies, it is said, have equalled in size this gigantic encampment. Lloyd brought more than 600 principals, supernumeraries, technicians and sailors from Los Angeles to Catalina; transported four sea craft of the sixteenth century type from a San Pedro shipbuilding company's drydock to his location; fed his four large crews of active sailors and actors, frequently 70 miles from the base of supplies; provided sleeping quarters, costumes, clothing, food and entertainment for this large camp; built sets; loaded and unloaded ships daily and established regular contact with the studio that reinforcements and supplies might be ordered and shipped so as to reach the camp in proper season.

Camp Lloyd is conducted on a strict military basis and bugle calls and radio play a prominent part in its activities. A commissary department, a quartermaster's department, an entertainment bureau, an electrical department, club house, dance hall, mess hall, hospital with two doctors and four nurses, adjutant's office, hair dressers, make-up tent, bath house, a wardrobe department with a large staff working on costumes and a laundry are but a part of the camp.

The cost of this location camp, as well as the money spent in buying and reconstructing four medieval vessels will be more than justified, according to reports, by the splendor of the picture. The story calls for several sea fights between ships of different types of construction, and Lloyd's fleet therefore includes an English frigate, a Spanish galleon, and two Moorish galleas.

The filming of the spectacular fight scenes has already been completed and in another week the company will break camp and return to Los Angeles, where the interiors will be filmed. Milton Sills has the title role. Others in the cast include: Enid Bennett, Wallace Beery, William Collier, Jr., Lloyd Hughes, Wallace MacDonald and Hector V. Sarno. Norbert F. Brodin is photographing "The Sea Hawk."

Praise for "Paddy"

Huntingdon, Pa., Exhibitor Lauds Graham-Wilcox Film

Here is what J. L. Blackford, Jr., of the Clifton Theatre, Huntingdon, Pa., has to say about "Paddy-the-Next-Best-Thing," a Graham Wilcox production, starring Mae Marsh, and being released by Allied Producers and Distributors Corporation:

"It is seldom that I have anything to say about productions that play my theatres, but I do want to say that 'Paddy-the-Next-Best-Thing' is just about one of the biggest successes that has ever played here. We are only sorry that we did not give it a longer run. Received more favorable comment on this picture than we do on ninety per cent. of the big so-called specials.

"'Paddy-the-Next-Best-Thing' will more than please any audience. Mae Marsh does the best work of her career in this production and the picture deserves to be played in all the best theatres in the country."

"Scaramouche" Among 5 Big February Releases by Metro

METRO will celebrate the mid-point of the season by the release this month of the strongest group of productions in its history.

The February releases, five in number, are: Fred Niblo's newest production, "Thy Name Is Woman"; "The White Sister," starring Lillian Gish, which played on Broadway for six months; the J. E. Williamson-Ralph Ince production, "The Uninvited Guest"; Rex Ingram's "Scaramouche," and "Happiness," Laurette Taylor's stage success, in which she plays the role she made famous on the stage.

"Thy Name Is Woman" is Fred Niblo's second contribution to this season's Metro schedule, the first being "Strangers of the Night." Among the players are: Ramon Novarro, Barbara La Marr, Wallace MacDonald, William V. Mong, Robert Edeson, Claire MacDowell and Edith Roberts. It is a Metro-Louis B. Mayer attraction, adapted by Bess Meredyth from Karl Schoenherr's play.

"The White Sister" is too well known to the public and to exhibitors to need much comment here. It is a Henry King production for Inspiration Pictures, Inc., of which Charles H. Duell, Jr., is president. Its acquisition for national release was by Metro.

"The Uninvited Guest" is partly in technicolor. This part was made under the famous technicolor process of the Technicolor Motion Picture Corporation. It was developed by Dr. Daniel F. Comstock and Dr. Herbert T. Kalmus. The producers of "The Uninvited Guest" are J. E. Williamson, submarine engineer, and Ralph Ince, who directed it. In the cast are: Jean Tolley, Maurice "Lefty" Flynn, Mary MacLaren, William Bailey and Louis Wolheim. The story was written by Curtis Benton.

Earlier in the season Metro announced that "Scaramouche" would not be released until next season. But Metro officials have changed their plans in deference to the exhibitors. By its release now exhibitors will be able to reap the benefit of the publicity which "Scaramouche" has received all over the country. Its cast of Alice Terry, Ramon Novarro and Lewis Stone, supported by thirty principals and ten thousand extras, make it a great production.

The last February release will be "Happiness." Miss Taylor is supported by Pat O'Malley, Hedda Hopper, Edith Yorke, Cyril Chadwick, Lawrence Grant, Mario Carillo, Charlotte Minneau, Patterson Dial and Charles Mailes. The play was written by J. Hartley Manners and it was one of Miss Taylor's phenomenal stage successes.

From far off Algeria, Africa, Pete Milne, who is with the Edwin Carewe Productions, sends us the above photograph with the following inscription: "Edwin Carewe and some of his company in the public square of the village of Chetma, Algeria, where the director found an ideal location for the slave market scenes of his story. Next to Mr. Carewe is the Caid, or mayor, of Chetma, corresponding closely to the American idea of a sheik." It is to be a First National Production.

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TRADE MARK

MACK SENNETT COMEDIES

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If Webster was writing his dictionary today he would give as the definition of laughter "a Mack Sennett."

Get acquainted with "The Half-back of Notre Dame", "One Spooky Night" or any of the other new Sennetts.

Laughs and pretty girls jam them from end to end.

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TRADE MARK

"Vic" Shapiro Moves

Leaves Pathe to Become Executive with Samuel Goldwyn

Victor M. Shapiro, who for the past five years has been affiliated with Pathe in an executive and advisory capacity as well as managing the exploitation and publicity departments of the organization, has become associated in a similar capacity with Samuel Goldwyn, not connected with the Goldwyn Pictures Corporation. The arrangements leading to Mr. Shapiro's affiliations were consummated through the offices of Mr. Goldwyn and Harry Reichenbach and become effective February 11.

Mr. Shapiro has been identified with the motion picture industry for the past eight years and during that time has attained to the foremost ranks of the industry's recognized advertising and exploitation experts. His forcible personality and qualities of frank good fellowship, as well as his proved ability as a showman of the first rank, have won for him a host of friends and admirers.

During the past five years, Mr. Shapiro has been actively in charge of all Pathe's exploitation and publicity activities and has personally organized and conducted the elaborate campaigns in behalf of all the Harold Lloyd comedies, from the two-reel, "Bumping Into Broadway," down to that star's later feature successes, including "Grandma's Boy," "Safety Last" and "Why Worry?" Another high light of his association with Pathe was the leading part he played in bringing "Nanook of the North" to its Broadway presentation at the Capitol.

New Truart Ready

Second Elaine Hammerstein Film in Independent Exchanges

"Drums of Jeopardy," Elaine Hammerstein's second release for Truart, an adaptation of Harold MacGrath's famous Saturday Evening Post story and novel, will be released in February throughout the country. This series of star productions is being released by Truart by franchise to independent exchanges.

In the New York State, Long Island and Northern New Jersey territory it is being distributed by Renown Pictures, with offices in New York City and Buffalo. New England States will be handled by Franklin Film Co. with offices in Boston and New Haven. American Feature Film Co. of Philadelphia releases in Southern New Jersey and Eastern Pennsylvania. Lande Film Company with offices in Pittsburgh, Cleveland and Cincinnati distributes in Western Pennsylvania, Ohio and Kentucky. Renown Exchange, Chicago, covers Northern Illinois and Indiana. Southern States Film Co. with offices in Atlanta, New Orleans and Dallas releases this series in the entire southern states. St. Louis Film Exchange distributes in Southern Illinois and Eastern Missouri. F. & R. Film Co., Minneapolis, releases this series in Minnesota, North and South Dakota. Celebrated Players Film Co., Milwaukee, distributes in Wisconsin. De Luxe Feature Film Exchange, Seattle, covers Oregon, Washington and Montana. All Star Features, with offices in Los Angeles and San Francisco, has the franchise for the territory consisting of California, Arizona, Nevada and Hawaiian Islands.

Goldwyn-Cosmopolitan Names Seven More Box Office Hits

THE Goldwyn-Cosmopolitan Distributing Corporation has been releasing a line of consistently successful pictures such as "Enemies of Women," "Little Old New York," "The Spoilers," "Six Days," "Three Wise Fools," etc., but in the immediate future it is releasing seven of the greatest box-office pictures of the year.

Cosmopolitan's production of "Under the Red Robe," from Stanley Weyman's historical romance, directed by Alan Crosland, with a cast headed by Robert B. Mantell, John Charles Thomas and Alma Rubens, had a two months' run at the Cosmopolitan Theatre in New York, followed by two great capacity weeks at the Capitol Theatre.

Cosmopolitan's "The Great White Way," now having a tremendously successful engagement at the Cosmopolitan Theatre, was directed by E. Mason Hopper from H. C. Witwer's story, "Cain and Mabel." The cast is headed by Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis, Dore Davidson, Harry Watson, Olin Howland, Hal Forde, Stanley Forde and many of the best known sporting writers and artists in the New York newspaper field.

Goldwyn's first Victor Seastrom picture, "Name the Man!", from Sir Hall Caine's novel, "The Master of Man," has already become the talk of the trade through its simultaneous first run showings in twenty of the country's biggest cities, proving that the picture packs "the money punch." The direction of Victor Seastrom and the acting of Conrad Nagel, Mae Busch, Hobart Bosworth, Patsy Ruth Miller, Creighton Hale and other members of the cast have received the highest praise.

Elinor Glyn's production of her famous novel, "Three Weeks," is down for early release. "Three Weeks" has been filmed exactly to the taste of the author. She was on the set while it was being made, O. K.'d the selection of the players, wrote the titles and helped edit the film. Alan Crosland directed, with Conrad Nagel and Aileen Pringle in the leading roles.

Cosmopolitan's "Through the Dark," with Colleen Moore, has been recognized by newspaper reviewers as one of the most thrilling of the recent crook photoplays. It was adapted by Frances Marion from the story by Jack Boyle, "The Daughter of Mother McGinn."

Goldwyn's King Vidor production of "Wild Oranges," from the novel by Joseph Hergesheimer, is another production which is going to rank high in the list of the season's box office winners. It is one of the real novelties of the season and a melodrama of first rate quality. Frank Mayo, Virginia Valli, Ford Sterling and Charles A. Post have the leading roles.

Goldwyn has prepared another melodrama of sensational qualities in "Nellie, the Beautiful Cloak Model," picturized from Owen Davis' successful stage melodrama. It was adapted by H. H. Van Loan, directed by Emmett Flynn, with a cast including Claire Windsor, Edmund Lowe, Raymond Griffith, Mae Busch, Lew Cody and Hobart Bosworth.

Swedish Distributor on Way Home; Loew to Tour Europe

RAOUL LE MAT, a prominent exhibitor of Sweden and distributor of Metro pictures there, following a short visit to this country to visit Arthur Loew, general manager of Metro's foreign department, sailed Tuesday, February 5, for Europe aboard the same ship with Arthur Loew, who will visit Metro's foreign representatives through Europe and study motion picture conditions there.

Mr. Le Mat's visit here was taken up with conferences with Arthur Loew and with viewing important Metro productions that are awaiting release. He expressed himself as highly gratified with the results of his short sojourn here and declared that he is eagerly anticipating the distribution of the future Metro productions.

Mr. Le Mat is the owner of a big chain of motion picture theatres scattered through Sweden and his distributing facilities are claimed to be the biggest and the best in the country. He declared that a great portion of his success is due to his adoption of American exploitation methods which he pursues on every Metro picture he distributes just as they do in this country.

His greatest enthusiasm was for Metro pictures and Metro service. He paid a fine compliment to Metro's foreign department manager when he declared that due to Arthur Loew's co-operation he had enjoyed great success with Metro's product in Sweden, where Metro pictures were instantly popular.

Arthur Loew, accompanied by Mrs. Loew, will tour Europe for several months, visiting France, Italy, England, Central Europe and the Scandinavian countries. He will make a thorough study of conditions and will consult with his representatives in each of the countries. His trip abroad is in accordance with the close co-operation he maintains at all times with his foreign representatives.

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Simultaneous Showings

Paterson and Manhattan See "When a Man's a Man" at Same Time

Principal Pictures Corporation, of which Sol Lesser is president, placed "When a Man's a Man," the first adaption of Harold Bell Wright's novels, before the public simultaneously this week at the Cameo Theatre, New York, an dat the Garden Theatre, Paterson, New Jersey.

James M. Loughborough handled the exploitation of this production. The flexible title, "When a Man's a Man," was capitalized with success, both in the field and in the theatre. Tie-ups with transit companies were made to the effect that if "A Man's a Man" he'll rise to offer his seat to a lady in a crowded car. Similar stunts were pulled with banks, prize-fighting matches, and merchandise stores. A $35,000 advertising campaign was launched in New York and supported by copious publicity. The Democratic Convention which is bringing thousands of strangers to that city, from all parts of the country, was utilized in exploiting the Cameo attraction.

Book stores in Paterson were enlisted for co-operative advertising of the Wright book and the principal picture, and a personal endorsement of the author constituted a letter-enlargement which attracted attention in the Garden Theatre lobby.

"Flattery" Cast Picked

Leon Rice, President of Mission Film Corporation, announces that the cast has been completed and production begun on "Flattery," the new feature which his company is producing for release through C. B. C. Film Sales Corporation. John Bowers and Marguerite De La Motte have the two leading roles. In their support Mr. Rice has signed Grace Darmond, Alan Hale, Larry Steers, Edwards Davis and Lewis Morrison.

Universal Buys Three

The three leading purchases consummated by the Universal scenario department are for "The Husbands of Edith," a George Barr McCutcheon story, "Butterfly," by Kathleen Norris, and "The Best in Life,' by Muriel Hine.

"The Husbands of Edith" will be used for Reginald Denny. McCutcheon originally wrote it as a novel. "Butterfly" is now the fifth best seller in the literary world. "The Best in Life" will be used as a vehicle for Mary Philbin.

Auspicious Opening for "Judgment of the Storm"

ONE of the most brilliant gatherings, including representatives of the screen, society and the business world, gave Palmer Photoplay Corporation's first production, "Judgment of the Storm," a rousing reception at a gala opening at the Mission Theatre, Los Angeles, on Monday night, January 14. Every seat was taken and there was an overflow sufficient to fill the theatre a second time with hundreds turned away.

A number of powerful sunlight arcs flooded the lobby and Broadway in the vicinity of the theatre with a dazzling light action. Cameras "caught" groups of notables whose names appear nightly in electric lights and in the society columns of metropolitan newspapers, while still cameramen "shot" the crowds that came to see as well as the long lines of patrons.

The exploitation of the "Judgment of the Storm," although along regular lines with one exception, was intensive. One hundred and fifty twenty-four sheets blanketed the city. Advance and regular newspaper advertisements were enlarged, and printers' ink carried the announcement of the opening in press columns and illustrations. Representative book stores in Los Angeles and Hollywood gave window displays of the book, "Judgment of the Storm," with stills and a card announcing that the picture was now playing at the Mission Theatre. Every big department store also gave considerable of its floor space to a showing of the book with stills and card.

One of the most effective exploitation angles was a letter, mailed by the Palmer Photoplay Corporation to each one of its students in Los Angeles with the request to mail a copy, or similar letter, to at least three of their friends. The letter called attention to the coming engagement of "Judgment of the Storm" at the Mission Theatre, and in addition carried a message to aspiring screen writers with the suggestion they see the picture.

Sam Goldwyn Says West Better for Production; to Quit East

SAMUEL GOLDWYN has transferred his production of "Cytherea," the Joseph Hergesheimer novel, from the Biograph studios in New York to Los Angeles. George Fitzmaurice left last week to prepare for the arrival of the players in the cast. Alma Rubens and Constance Bennett are among them.

Mr. Goldwyn said: "Los Angeles is more efficient for us, more cheap. New York with all the virtue of its wider viewpoint, its more easily attained actors, its frequently superior settings, is entirely unadaptable to our purpose.

"The movies are not a normal product. They do not work on a normal schedule and rarely do they achieve anything resembling a normal result. They are, in essence, a capitalization of temperament. In Los Angeles the community understands this. It does not expect anyone in the industry that has made it famous to do things as any other rational business man would. For instance—if a caterer in Los Angeles gets a call at midnight to come immediately to the studio and stage a banquet, he does so without surprise or discussion.

"In Manhattan the movie waits on the community and not the community on the movie. I do not expect the conditions to be altered. New York has thousands of other interests. As much as it hurts the movies to say it, we must bow gracefully and say that our presence doesn't mean a thing to her. Los Angeles has no other interest, save real estate and climate. The climate takes care of itself and we keep the real estate booming, so Los Angeles gives us all her attention and resources. I doubt very much if I ever make another production in the east."

SCENES FROM F. B. O.'S "SWORDS AND PLOWSHARES," IN WHICH MARY CARR AND JOHNNIE WALKER ARE STARRED. IT IS AN EMORY JOHNSON PRODUCTION

'Courtship' Opens in Boston and Seattle; Societies Endorse It

CHARLES RAY'S "The Courtship of Myles Standish" invaded Boston last week, and, as one of the papers said, it was "welcomed as an old friend." The Associated Exhibitors' attraction is showing at the Tremont Temple. J. S. Woody, general manager of Associated, has received the following telegram from F. F. Plimpton, managing director: "'The Courtship of Myles Standish' opened at Tremont Temple tonight to a capacity house. The large and representative audience was extremely enthusiastic, and the reception accorded the picture augurs well for a record run."

The Boston Globe said: "Seldom has there been a picture in this city which had a deeper appeal to all that goes toward making up Boston. There is something so eternally boyish about Charles Ray that the audience always sympathizes with him." The Herald: "The cast is an unusually well chosen one from each particular pirate and Indian to each historic Pilgrim. No detail has been overlooked."

The Traveler said: "Charles Ray has wrung out of historical facts all the drama, all the color and romance that is in them. It is imagination-stirring; especially potent because we are seeing events we have only read about. Mr. Ray is ideally cast, a sympathetic figure throughout."

In Seattle, where "The Courtship of Myles Standish" has just started its run at the Columbia Theatre, the Post-Intelligencer said: "'The Courtship of Myles Standish' is one of the few pictures that have historical value and yet are are so constructed as to be full of dramatic interest." The Seattle Times said: "The crowds were amazed at the brilliant and dramatic film that Mr. Ray has constructed. Ray's work is flawless."

At the recent convention of the Oregon State Teachers' Association in Portland "The Courtship of Myles Standish" was screened and was received with great enthusiasm by the six hundred educators present. One of the officials said in an address afterward: "This picture is a fine example of the class of material we hope to have for educational, as well as entertainment, purposes in the near future." At a special morning matinee given by the management of the Columbia Theatre nearly 1,000 children of the schools saw the picture.

From Omaha comes announcement of the endorsement of Mr. Ray's masterpiece by the civics committee of the Omaha Women's Club. Mrs. W. S. Knight, chairman, with the other members of the committee and representatives of a number of other organizations, attended a special showing in advance of the opening of the run at the Rialto Theatre, and unanimously voted resolutions expressing appreciation of the "beauty and carefully worked out historical detail of the film."

Charles Ray received a letter this week from Walter I. Joyce, of New York, chairman of the National Americanization Committee of the Veterans of Foreign Wars of the United States, which read in part: "Our organization has been making every possible effort to combat 'tainted' American histories. I wish more producers would bring about pictures like 'The Courtship of Myles Standish.'"

New Burr Production

"New School Teacher" Stars Chic Sales in "Straight" Role

"The New School Teacher" is the next production in which Chic Sales will be starred, C. C. Burr announces.

The title affords many exploitation angles as the picture itself is centered around a typical little red school house. As Professor Timmons, Sales plays a "straight" role, unassisted by any artificial guise or make-up.

A group of well known juvenile players have the roles of pupils. Among them are Mickey Bennett, Freddy Strange, Kent Raymond, Henry O'Conner, Edward Weisman, Edward Quinn, Billy Quinn, Jack Jacobs, Fred Gorman, Bert and Warren Gorman, Paul Jachia and Buddy Raynor.

In the cast also are such well known and capable players as Rolly Archer, Robert Bentley, William Black, Mary Kitson, Russell Griffin, Harlan Knight, Helen Gerould and Leslie King.

Gregory LaCava will direct this production.

Simultaneous Premieres for 2 Warner Films in Los Angeles

THE distinction of having two premieres in the same city during the same week was enjoyed by Warner Brothers when the world premiere of "The Marriage Circle," the Ernst Lubitsch production, and the western premiere of "Tiger Rose" took place in Los Angeles recently.

Both pictures were shown in Grauman theatres—"Tiger Rose" at the Metropolitan Theatre, the largest Grauman theatre on the coast, and "The Marriage Circle" at the Rialto.

The Warner home offices are in receipt of the following telegram from Al Kaufman, in charge of Grauman's theatres: "Opened Ernst Lubitsch's 'Marriage Circle' Grauman's Rialto Wednesday night to as select and enthusiastic an audience as Los Angeles has ever known. Did not wire you congratulations until now account our desire to wait to see results first week. Now we can say you have a real box-office attraction as the house has been crowded every show since the opening hour."

"Tiger Rose" repeated the success it has enjoyed throughout the country, where it played in the largest theatres of the largest cities.

Viola Dana Starts 5th

Viola Dana has begun work in her fifth starring picture of this season, "Don't Doubt Your Husband," for Metro. The story was written by Sada Cowan and Howard Higgin. "Don't Doubt Your Husband" is being directed by Harry Beaumont.

SCENES FROM "THREE MILES OUT," A KENMA CORPORATION PRODUCTION, DISTRIBUTED BY ASSOCIATED EXHIBITORS, INC. MADGE KENNEDY IS THE FEATURED PLAYER WITH HARRISON FORD IN THE LEADING MALE ROLE

Working on Story

Herbert Rawlinson's Next to be Waiting Honeymooner's Return

Irving Cummings, Universal director, is busy preparing for the production of the next Herbert Rawlinson feature while the star is on "honeymoon location at Riverside and various other points in Southern California. Mr. Rawlinson recently married Loraine Abigail Long, a Detroit society girl.

Cummings' standing as a director jumped several notches when Universal previewed his remarakble feature, "Fools Highway," a Universal-super-Jewel special starring Mary Philbin. He completed the last Rawlinson picture, tentatively titled "The Virtuous Crook," two or three weeks ago. Its quality is such that Universal executives believe the Rawlinson-Cummings combination one of the most successful yet developed at "U" City.

Esther Lindner Betrothed

Vice President of Happiness Candy Is Publicity Writer's Fiancee

Esther Lindner, for three and a half years publicity and exploitation director for C. B. C. Film Sales Corporation, leaves this week to take a life position—she expects to be married shortly to Ralph H. Haas, Vice-president of the Happiness Candy Stores company.

She received her publicity training working with Nellie Revell, dean of woman press agents, with whom she was affiliated for almost four years in the press department of John Cort, theatre owner and theatrical producer.

Books All Carey Series

The popularity of western subjects in the Pittsburgh territory is indicated by the contract just closed by Rowland & Clark with G. R. Ainsworth, Pittsburgh branch manager, for the entire series of Harry Carey pictures that Hunt Stromberg is producing for the Hodkinson Corporation.

Walker Introduces Bill for New York Censorship Repeal

SENATOR JAMES J. WALKER last week introduced a bill in the upper house at the State Capitol calling for the repeal of the New York State motion picture censorship law on July 1. While the bill is identical in its wording to the one introduced by Assemblyman Frederick L. Hackenburg during the first week in January, the Walker measure is generally regarded as representative of the administration and will receive consideration along such lines. It is generally conceded now that action will shortly be forthcoming on the Walker bill. It will probably be advanced to third reading and passage within the next few days, in view of the fact that it was committed to the finance committee and will be reported out with little or no delay.

While the Hackenburg bill remains in committee, this will not serve to delay matters, for the usual procedure will be followed out and the passage of the Walker bill will automatically send the bill to the Assembly for action in that body, which is Republican in its majority.

There is a division of opinion as to whether or not a public hearing will be held on the bill. The exhibitors have been working quietly and flooding their representatives with letters calling for the repeal of the measure. But even if all of the Democrats in the Assembly vote in favor of the repeal, it will be necessary to marshal at least thirteen Republicans to bring about a passage on the measure. Whether or not these Republicans can be located and brought in line is a question which is debatable. In view of the fact that the bill was introduced by Democrats and that it is in line with Governor Smith's recommendations on January 2, there are many who think that when the measure receives consideration in the Assembly, it will be along poliitcal lines.

June Mathis Sails for Rome to Aid in Making "Ben-Hur"

JUNE MATHIS, editorial director of the Goldwyn Pictures Corporation, arrived in New York from the company studios in Culver City on February 1, and sailed on the S. S. Paris on February 6 for Rome, to assist Director Charles Brabin in the filming of "Ben Hur."

While in New York City, Miss Mathis was in frequent consultation with Edward Bowes, Goldwyn vice-president, who returned last week from four months spent in Rome assisting Director Brabin in the preliminary preparations for the production, and with A. L. Erlanger, who is interested with Goldwyn in the picturization of this famous novel. Mr. Erlanger conferred with Miss Mathis on his recent trip to the West Coast on the continuity for "Ben Hur," and further matters relating to the film version of the story were discussed while Miss Mathis was in the city.

The "Ben Hur" continuity was prepared entirely by Miss Mathis. She will remain in Rome throughout the filming of "Ben Hur" at the Cines Studios and will be in constant conference with Director Brabin and his technical staff.

Miss Mathis was accompanied on her arrival in New York by her grandmother, Mrs. Emily Hawkes, and her secretary and her maid, all three of whom sailed with her on the S. S. Paris. Superintendent Hinckly of the Goldwyn laboratory also sailed on the S. S. Paris to have charge of the laboratory work on the film of "Ben Hur." Silvano Balboni, cameraman, was another passenger. He will be added to the staff of John Boyle, head cameraman of the company.

Clara Bow and Kenneth Harlan in Scenes from "Poisoned Paradise," a Preferred picture.

Jake Wells Coming Back?

Southern Pioneer Who Sold Most of Big Chain Starts Buying Again

Jake Wells, a southern pioneer in the operation of extensive theatre chains, is expanding his holdings. During the past week he bought the big Pack Theatre, Asheville, N. C. It is reported that he is now negotiating for one of the leading theatres in Greenville, South Carolina. Upon purchasing the Pack, Mr. Wells made plans for its improvement, so as to accommodate all classes of theatrical attractions. It is practically a new theatre, advantageously located and with large seating capacity.

Wells quit playing baseball twenty-five years ago to enter the theatre business. From one small house in Richmond, Va., he grew until he controlled forty-two theatres in nine southern states. He later disposed of most of his houses, many of them going to the old Lynch organization. He now controls only the fourteen theatres in Norfolk and Richmond, Va., but also owns a mammoth beach resort at Ocean View, Va., and four mammoth tourist hotels at Hendersonville, North Carolina, all of these properties being under a five million dollar corporation of which he and his brother, Otto, are the directing heads.

He put on the first big time Keith vaudeville in the South many years ago. He has been in Atlanta during the past week, which lends additional color to the idea that he is getting ready to stage a strong "come-back." This is the impression emanating from that place to New York.

Back at His Desk

Isadore Bernstein, supervisor of the Jack Hoxie unit at Universal City, is at his desk again, following several weeks' illness due to a severe attack of pneumonia.

Erecting $3,000,000 House in Chicago

Balaban and Katz, owners of a number of big houses in the Middle West, are erecting a $3,000,000 theatre, with a seating capacity for 5,000 persons, at the intersection of Lawrence street and Broadway, Chicago.

This new structure, which, it is said, will be larger than the Chicago, is expected to be ready for business by April, 1925. A dispatch from Chicago states that the Riviera will be tied up with the new house.

Getting Chicago Money

Preferred's "Mothers-in-Law" Cleaning Up at Monroe Theatre

Gasnier's Preferred picture, "Mothers-in-Law," produced by B. P. Schulberg, is doing big business, the company reports, at the Monroe Theatre in Chicago, where it is now being given its premier presentation in that city.

The Chicago Tribune said: "'Mothers-in-Law' can boast some good acting. Edith Yorke has her moments of positive splendor. Everybody else qualifies. So do the photography and the sets." The Herald and Examiner: "It is well made and above average. That reliable formula of popular stuff has been followed carefully and with a certain amount of ingenuity in matters of direction and title writing."

The Chicago Journal said: "There is something in this picture besides sentiment; I liked it."

Branches Redivisioned

Hodkinson Changes; Mayberry Now Central Division Manager

At the executive meeting of the Hodkinson Corporation held this week, the company's branch offices were redivisioned into four groups and the promotion of Cecil Mayberry from Chicago branch manager to central division manager was officially announced. Mr. Mayberry will officially remain in charge of the Chicago branch until his successor is appointed.

The new grouping of the branches places Atlanta, Boston, Buffalo, Pittsburgh, New York, Philadelphia, Washington, Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver in the eastern division, under the supervision of W. F. Seymour.

Cleveland, Cincinnati, Detroit, Chicago, Minneapolis, St. Louis, Kansas City and Omaha are in the central division, under Cecil Mayberry.

Denver, Salt Lake City, Butte, Los Angeles, San Francisco and Seattle are in the western division, under S. J. Vogel.

New Orleans and Dallas are placed in the fourth group under the direct supervision of the home office of the company.

F. B. O. Well Represented

Film Booking Offices attractions held sway in Salt Lake City last week with "Judgment of the Storm" at the Victory, "Blow Your Own Horn" at Pantages and "Fighting Blood" providing laughs for packed houses at the Paramount Empress. "Judgment of the Storm," produced by the Palmer Photoplay interests, made a strong bid for popular favor and was given enthusiastic praise by Salt Lake press critics.

SCENES FROM METRO'S "THY NAME IS WOMAN," STARRING RAMON NOVARRO AND BARBARA LA MARR

Brother Is Successor

Dr. J. H. Whitehurst Will Conduct All Whitehurst Interests

Dr. J. H. Whitehurst, who was the associate and confidential adviser of the late Charles E. Whitehurst in all his theatrical and business enterprises, has now taken full control of the activities of the Combined Whitehurst Interests, operating the Century, New, Garden and Parkway theatres.

Dr. Whitehurst succeeded the late Charles E. Whitehurst as president of the J. Harrison Whitehurst Company, manufacturers of Juniper Tar, when the latter entered the theatrical field. He also took over the management of the Red Moon Theatre on West Baltimore street, after Charles E. Whitehurst built the New Theatre, and operated both businesses successfully.

In the business and financial affairs of the Century, New, Garden and Parkway theatres, Dr. Whitehurst has been an active associate of Charles E. Whitehurst and on many occasions accompanied his brother to New York to attend to the bookings for the various theatres.

He has familiarized himself with all the intricacies of the film and theatrical business and thoroughly knows the work. He will keep on with the policy inaugurated by his brother, that of giving the public the best possible entertainment for the least possible price. This means that he will keep faith with the public according to the high standard set up by Charles E. Whitehurst and at the same time operate the theatres for the best interests of the stockholders.

It has been decided to make no changes among the officers and employes of the company. Each theatre will be conducted in the same manner as heretofore and they will be conducted as a unit as before.

Ruben in New York

I. H. Ruben of Minneapolis is in New York for two weeks as a member of the rotating committee of Associated First National Pictures, Inc. He arrived January 28.

Late Charles E. Whitehurst Made Rapid Rise to Fame

EVERY member of every branch of the moving picture industry was shocked by the news of the death of Charles E. Whitehurst, late president and founder of the Combined Whitehurst Interests, of Baltimore, which occurred in that city at his home, 1501 Eutaw Place, on Wednesday morning, January 30, at 3 o'clock. Mr. Whitehurst succumbed to an attack of pneumonia.

The company of which Mr. Whitehurst was the head controlled the Century, New, Garden and Parkway theatres in Baltimore. He had built up this big organization representing about $5,000,000 in capital after many years of laborious work. Besides his theatrical interests he was interested in the work of the Exhibitors' League of Maryland and the Motion Picture Theatre Owners of America.

Mr. Whitehurst had friends in every station and class in life. They all looked upon him as a friend. His business policy was one of live and let live and he always did what he could to help the other fellow along. He never desired fame. Many a time has he told the writer of this article: "Let the other fellow have the fame, but give me the shekels!"

Those who knew him always knew that they could get a just decision on any matter in which he was interested in the film business. He was a man who never wasted words. What he said was backed up by a keen insight into life.

The Red Moon Theatre, West Baltimore street, was the first venture of Charles E. Whitehurst in the moving picture business. He took over a clothing store and turned it into a moving picture theatre with a seating capacity of about 300. This was in 1907. The shows put on were famous in the pioneer days when they had the little balcony in the lobby on which a fiddler, a piano player and a drummer were seated to play and attract attention.

Louis A. DeHoff, for years associated with Mr. Whitehurst, was his manager and operator at the Red Moon. Mr. DeHoff was an electrician who became an operator and later a manager and was for years with Mr. Whitehurst in his other theatrical ventures, including the New Theatre, which was built in 1910; the Garden a little later and the Century in 1921. The Parkway was acquired from the Webb Interests and this practically left Mr. Whitehurst without serious competition for some years.

Mr. Whitehurst always believed in giving the public the best entertainment at the least possible price. He was a good advertising man and had an excellent knowledge of the value of the right word and the right phrase. Often he would change practically an entire ad. to get the desired results.

Mr. Whitehurst was a bachelor about 50 years of age. He is survived by four brothers, Doctors Milton and J. Herbert, William M. and William Whitehurst; three sisters, Misses Camelia, Lillian and Daisy Whitehurst, and his mother, Mrs. Anna L. Whitehurst.

All the theatres which he controlled were closed on Friday, February 1, and all the other moving picture theatres in Baltimore so far as can be learned suspended operation from 2 o'clock to 2.10 while the funeral was going on. This was part of a resolution passed by the Exhibitors' League of Maryland.

Resolutions expressing deep regret in the loss of Mr. Whitehurst were published in the Baltimore newspapers by the Exhibitors' League of Maryland, affiliated with the national association of the Motion Picture Theatre Owners of America, and the Baltimore Theatrical Stage Employes, Local No. 19, I. A. T. S. E. The M. P. T. O. A. and the Ontario Division of Canadian Theatre Owners also expressed regret by resolution.

Mr. Whitehurst had an insurance policy in favor of the Century Theatre Company, said to amount to $150,000, and this money will accrue to the company.

Scenes from "Try and Get It," a Samuel V. Grand production for distribution by W. W. Hodkinson Corporation. Bryant Washburn and Billie Dove are starred.

Industry Fittingly Observes Burial of Late President

By TOM WALLER

ORGANIZATIONS, national and local, concurred with the country in suitable observance of the burial on February 5 of ex-President Woodrow Wilson. Sydney S. Cohen, head of the Motion Picture Theatre Owners of America, said that he had set no form of service for members of his organization to follow as doubtless they would be governed by the action of their own township as a unit.

The Motion Picture Theatre Owners of New York State, the organization's president, William Brandt, announced, were instructed to co-operate with the American Legion. Each member thus devoted fifteen minutes of his showing time to the memory of the former President at that time of the day when the funeral services were taking place in Washington.

Under this plan theatre men throughout the state got together with their respective Legion posts. The post and a band were scheduled to parade through the main streets of the town and thence to the theatre. There pictures taken of Wilson while he was in the Presidential chair were shown and leading citizens of the town delivered short orations.

The Theatre Owners' Chamber of Commerce, a Greater New York exhibitor association of which Charles O'Reilly is chairman, suspended all regular business at the meeting on February 5. Several speeches were made eulogizing the life of the noted decedent, and the following resolution was adopted:

"Resolved, that the Theatre Owners' Chamber of Commerce hereby extends its most heartfelt sympathy to the bereaved family of our late President, Woodrow Wilson, and in respect to his memory hereby directs its members to observe Wednesday, February 6, 1924, and to cease all activities at 3 p. m. for a period of fifteen minutes, during which time they shall place upon the screens of their various theatres a picture of the late lamented President and to offer a silent prayer and render music suitable to the occasion.

"Be it further resolved, that the flag shall be kept half mast for a period of thirty days on all their theatres, and, as a matter of further respect, the meeting was declared adjourned."

A resolution adopted by the Motion Picture Theatre Owners of New Jersey follows:

"The Motion Picture Theatre Owners of New Jersey feel keenly the passing of Woodrow Wilson, who gave his life in the service of his country and humanity, whose every desire and action was prompted by a sincerity of purpose; a man who, in his realization of the value of the motion picture, utilized this great medium particularly as a builder of morale among our soldiers and our country.

"We, the Motion Picture Theatre Owners of New Jersey, more keenly feel the loss of our citizen, Woodrow Wilson the man, and in testimony of the respect in which his memory is held in the State of New Jersey, we will hold public memorial service in our theatres upon the day he is laid to his final rest."

Schoenstadt Touring

Arthur Schoenstadt of the firm of H. Schoenstadt & Sons, which operates from Chicago a large string of motion picture theatres, has left for an extended trip through California. He makes the trip with the object of giving the production end of the industry the "once over." He will return by way of Panama.

News Reels Show Wilson's Career

MOTION picture news reel competition now apparently at its zenith, materialized again when ex-President Woodrow Wilson passed away on Sunday, February 3, at 11:15 a. m. Pathe News, International News and Kinograms all showed a remarkable efficiency in preparing interesting films showing the late President during the high lights of his career, when it first became known that his illness threatened to be fatal.

Pathe claims that forty minutes after the ex-President died the announcement was made at Loew's New York Theatre, followed immediately by a special Woodrow Wilson Memorial prepared by the Pathe News. Other New York theatres opening at noon carried it in their first shows, as did many theatres east of the Mississippi, they having been previously supplied with prints.

International News duplicated this feat putting out a 1,000-foot special. Edgar B. Hatrick, general manager, shipped it subject to release to all key cities on Saturday morning. Thus the reels had reached as far west as Chicago, Milwaukee, St. Louis, Kansas City and Omaha when Mr. Wilson died, and were available to theatres in all those places and many more, immediately after the tragic news was announced.

Within an hour after the ex-President's death Kinograms, Educational's news reel, had a special reel of 350 feet on the screens in practically every exchange center east of the Mississippi. New York theatres showing it were the Rivoli, Rialto, Capitol and sixteen Loew theatres, also the Branford in Newark, N. J.

Testimonial to Edison

New York Luncheon Planned for His 77th Birthday

The motion picture industry will tender a testimonial to "the father of the motion picture," Thomas A. Edison, on the occasion of his 77th birthday, Friday, February 15, at the Ritz-Carlton Hotel, New York. It will take the form of a luncheon at 1 p. m., at which Will Hays will act as toastmaster. George Kleine is chairman of the general committee in charge of the event.

Charles M. Schwab, Arthur Brisbane, Senator Owen of Oklahoma and Terry Ramsaye, author of a history of the motion picture, are among the probable speakers. Mr. Schwab's secretary has notified Mr. Kleine that Mr. Schwab will be present if he succeeds in arranging his affairs in Europe, where he is at present, in time to be present at the function.

Of especial interest among the invited guests are the motion picture pioneers, including: Thomas Armat, Herman Cassler, Frank Dyer, W. E. Gilmore, R. G. Hollaman, C. Francis Jenkins, H. N. Marvin, Edward S. Porter, Harry Raver, Wm. N. Selig, J. J. Kennedy, Albert E. Smith, George K. Spoor, Charles Urban and Percy L. Waters.

No Interest in Bill

New York Measure Provides for Transportation of Film

Apparently there is little interest in picture circles or otherwise in New York State in the bill previously introduced in the Assembly seeking to amend the penal law relative to carrying film through the streets of cities and villages. No one either for or against the bill appeared at the hearing at Albany this week. The bill provides as follows:

"A person who carries motion picture film through the streets, or on vehicles for the transportation of passengers, within a city or village, in quantity or manner prohibited by law or by ordinance of the village or city, is guilty of a misdemeanor."

There is a hearing scheduled at the State Capitol in Albany on February 12, on what is known as the Miller bill relating to the care of children in picture theatres in New York City, and under the supervision of the commissioner of licenses. The bill provides for the segregation of the children who come unaccompanied and provides for a person to be in charge of the children.

New Title for Mix Films

Latest Picture of Tom's to Be Called "Fine and Dandy"

"Fine and Dandy" will be the title under which the latest picture in which Tom Mix is working at the William Fox West Coast studios, will be released. This replaces the previous title of "Mixed Manners." Jack Blystone, who directed Mix in "Soft Boiled," the Fox special production released earlier this season, is directing "Fine and Dandy" from the scenario by Donald Lee.

Claire Adams has the leading feminine role. The principal players are: Richard Lareno, Earle Fox, Dolores Rousse, Charles K. French, Pat Crissman, Miles McCarthy, Mathilda Brundage, May Wallace, and Evelyn Sherman.

ALICE DAY

Who has just been signed on a long term contract to appear in leading roles in Mack Sennett Comedy Productions for Pathe.

A Hit in Hartford

"After the Ball" a Sell-Out for Strand at Opening

The state of Connecticut lived up to its reputation as the champion show-tryout state of the world when "After the Ball" opened at the Strand theatre, Hartford, on February 3. According to a telegram received by Anderson Pictures from Manager Henry Tussenbrook of the Strand, the house was sold out twenty minutes after the opening of the doors and such crowds turned away that a new record was established for the theatre. He concludes his telegram with the words: "Patrons greatly pleased and 'After the Ball' is a knockout by actual box-office count." The New York opening of the new screen version of the famous old Charles K. Harris song theme will be announced at an early date.

Starts Filming "Men"

New Paramount Production to Star Pola Negri

Dimitri Buchowetzki, famous European director, who was brought to this country to direct Pola Negri, has begun work upon Miss Negri's next starring picture, "Men," at the Paramount studio in Hollywood.

Written by Buchowetzki himself with Pola Negri in mind for the starring role, the story of "Men" is said to offer the Polish actress one of the most brilliant roles which has yet fallen to her lot.

Fresh from a series of triumphs in Germany and Sweden Dimitri Buchowetzki's first American made production for Paramount will combine the facilities of the Western world with the directorial traditions of Europe.

"Men" is the story of a girl in France whose beauty, like that of Helen of Troy, attracts the attention of many men who are careless of her welfare so long as their selfish ends are attained. Their persecution drives the girl to adopt a terrible retributive campaign which leads to the supreme tragedy and the solitary happiness of her life.

Paul Bern, the scenarist, and Dimitri Buchowetzki prepared the continuity from the director's original story.

Al Christie Features for Release by W. W. Hodkinson

CONTRACTS were signed this week between Charles Christie and the Hodkinson Corporation that call for the production of at least two big Al Christie features for Hodkinson release. Charles Christie, who is in New York, says that the Christie pictures have been held to short length subjects and have been limited in number as a carefully thought out business policy, but that believing the time is now right for the expansion of their activities, the contract calling for the production of Al Christie features was consummated.

"The productions that Al will make for Hodkinson distribution will be the first feature length comedy subjects turned out at our studio since 'So Long Letty' that we made and released through the Robinson Cole Company in 1920," says Mr. Christie, "and we feel that the splendid success of that subject will be a booking incentive for the features we are now going to produce. 'So Long Letty' made money for the exhibitors. They all liked it and we received a flood of exhibitor requests for more productions of the same length and quality, but we did not believe it advisable to continue the production of features at that time, even though the venture with 'So Long Letty' had proved successful.

"Now we feel that conditions warrant expansion, and as our studio equipment is fully capable of meeting all the requirements of the highest class of feature work, we are going to spread into the more pretentious field in whole-hearted fashion and a previous success to set our course by."

The features that Al Christie will make for the Hodkinson program will not in any way conflict with the two-reel Christie comedies being released by Educational. These short subjects will be continued. The features to be produced will be separate and distinct product differentiated by the trade name of Al Christie Features.

Paramount Names Willat to Direct "North of 36"

PARAMOUNT will shortly proceed with the production of "North of 36," the thrilling epic of the cattle ranges by the late Emerson Hough, author of "The Covered Wagon." This announcement was embodied in a statement of production plans made this week at Hollywood by Jesse L. Lasky just before his departure for New York.

Irvin Willat, whose production of Zane Grey's "The Heritage of the Desert" has been acclaimed one of the finest outdoor western pictures ever made, and who is now engaged in producing "Wanderer of the Wasteland," by the same author, has been chosen by Mr. Lasky to direct the Hough picture, of which the plans for production have been in process of formulation for many months. Jack Holt is to head the all-star cast to be featured, and the entire picture will be filmed in the exact locales of the story.

Scene from "Lilies of the Field," a First National Picture with Corinne Griffith and Conway Tearle.

Other pictures planned for production at an early date, according to Mr. Lasky, are:

Cecil B. DeMille's "Feet of Clay," by Margaretta Tuttle, with Leatrice Joy and Rod La Rocque heading the list of featured players. Jeanie Macpherson is preparing the adaptation and the production will follow "Triumph," which Mr. DeMille is now making.

"The Enemy Sex," a James Cruze production based upon a novel by Owen Johnson, in which Betty Compson is to be featured.

A William DeMille production from an original story and scenario by Clara Beranger, as yet untitled and to follow the current DeMille production, "Icebound."

Pola Negri in another Dimitri Buchowetzki production to follow "Men," which has just gone into production at the Lasky studio.

"Roles," from a Saturday Evening Post serial by Elizabeth Alexander, which will be a Sam Wood production in which Agnes Ayres will be starred.

Leatrice Joy in Sophie Kerr's "Worldly Goods," which will be a Joseph Henabery production.

A Victor Fleming production, "The Code of the Sea," by Byron Morgan, in which Rod La Rocque will be featured.

Ignore Sunday Bill

Theatre Owners Not Represented at New Jersey Hearing

New Jersey theatre owners have not participated at the hearing of the Assembly bill introduced by Miss Carty of Jersey City, amending the antiquated blue laws to permit automobiling, golfing, baseball, bathing, concerts, motion pictures and other amusements on Sunday. This bill was introduced at the request of mayors, directors of public safety, sheriffs, and the citizenships of the various municipalities of New Jersey, without the knowledge of the theatre owners.

"The legalizing of Sunday opening is not the great boon to the theatre owner claimed by the opponents of liberal thought and action," says Joseph M. Seider, chairman of the New Jersey exhibitor board of directors. "On the contrary, it is an added expense and labor for the theatre. Concentration on six days' business without Sunday brings a larger net return than seven days, the reason for this being that the attendance on Saturday and Monday falls below considerably where there is Sunday opening.

"New Jersey theatre owners are in favor of the passage of this bill because they are the servants of the public. If it is the public's wish for harmless recreation after church hours, the theatre owners feel that they should open their doors."

Adds to "America" Cast

Many Favorites Augment Griffith Production for D. A. R.

A number of prominent actors have been added to the cast of D. W. Griffith's "America," the photodrama of the War of Independence which Mr. Griffith is making for the D. A. R.

When "America" has its world premiere at the Forty-fourth Street Theatre, New York, February 21, Washington's Birthday eve, theatre lovers will find, in addition to Carol Dempster, Neil Hamilton and Lionel Barrymore, also Lucille La Verne, Louis Wolheim, Riley Hatch, Arthur Donaldson, Erville Anderson, Sydney Deane, Edwin Holland, James Clarence Malaidy and Charles Bennett.

Scene from Metro's "Thy Name Is Woman," starring Ramon Novarro and Barbara La Marr.

Tully Working on Next

Preparing Scenario on "The Bird of Paradise," His Next First National Release

"Flowing Gold," the Rex Beach novel of the Texas oil boom in 1919, having been completed, Richard Walton Tully is now at work on the scenario of "The Bird of Paradise," which will be his next production for First National.

"The Bird of Paradise" is Mr. Tully's most successful play, the screen rights of which he has consistently refused to sell. He intends to make it his most ambitious screen production and to duplicate its success on the stage where it has been a reliable favorite for twenty years. The story is laid in Hawaii and Mr. Tully will leave Los Angeles early in the Spring with his company to film his story in this fascinating locale. No cast has been selected as yet.

Hold Tom Mix Week

Pennsylvania Exhibitor Plays to Big Business with Star's Pictures

Another week may be added to those already instituted by theatres and producers —Tom Mix Week. Successful business is reported by the Penn Theatre, Uniontown, Pa., with the two pictures used during the week devoted to exploiting the William Fox western star.

"The Penn Theatre has scored a real hit in its presentation of Tom Mix Week," wrote the Uniontown Genius in reporting the event. "During the first three days thousands flocked to this popular house to 'North of Hudson Bay' and undoubtedly the same thousands and many others will flock there again either today, tomorrow or Saturday for the management is offering Tom's latest, 'Eyes of the Forest,' for three days starting today.

"'Eyes of the Forest' is so new that it has not even been shown in the cities as yet. In fact, the prints of the picture just arrived in Pittsburgh yesterday morning from the Fox studios."

F. B. O. Sales Winners

The Film Booking Offices announce that the New York exchange won the first weekly prize in the Major Thomson Contract Expedition, the new sales drive being conducted by F. B. O. through its branch exchanges. The standings of the "troops" at the end of the first week show New York first, Philadelphia second, and Charlotte third. The Major Thomson Contract Expedition is being made in honor of Major Thomson, marking his recent appointment as managing director of F. B. O.

One Warner Chosen

A Warner Brothers production is listed among the "40 best" pictures for 1923, chosen by the National Committee for Better Films, in its current issue of "Film Progress." This is "The Marriage Circle," the Ernst Lubitsch production whose Eastern premiere was held at the Mark Strand Theatre on February 3, and whose Western opening was such a success that it is now turning its fourth weeks' showing.

John M. Quinn Dies Suddenly

JOHN M. QUINN, general manager of Vitagraph, Inc., died suddenly on February 4 in Los Angeles. Because of the storm raging in the Middle West, which destroyed telegraph and telephone connections, no details were received in the East prior to press time, except that the body would be brought to Chicago for interment and that Albert E. Smith, president of Vitagraph, would go to that city to attend the services. Mrs. Quinn, her two children and Mr. and Mrs. John W. Peck, friends of the family, left for Chicago on February 5. While Mr. Quinn's sudden death comes as a tremendous shock to his friends and associates in the East, and details are lacking, they believe that the cause of his death will be found to be some form of heart disease.

Mr. Quinn's appointment as Vitagraph general manager was announced in December, 1918, by President Smith. He had been associated with Vitagraph for a year previously, and before that, in 1915, assisted in the exploitation of Vitagraph's first big serial, "The Goddess." Then he joined Triangle, and upon the retirement of David W. Griffith from the Fine Arts Studio in California, assumed the post of general manager of that western studio.

Ford in Leading Role

Harrison Ford, featured player in many of the screen's most popular successes, plays a leading role in C. C. Burr's latest production for the independent market, "The Average Woman," adapted by Raymond S. Harris from one of Dorothy De Jager's stories in the Saturday Evening Post, and directed by William Christy Cabanne.

Ford now appears to have definitely graduated from juvenile parts into those of a more dramatic and emotional nature. He scored heavily as the somber, young New England minister in Tom Forman's production, "Shadows," a Preferred picture.

"White Moth" Contracts

M. C. Levee has placed Barbara La Marr and Conway Tearle under contract to be co-featured under Maurice Tourner's direction in "The White Moth." It originally appeared in Ainslee's Magazine and presents a modern drama by Izola Forrester. It will be released by First National.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Alec Papayanakos Disarms Canton, N. Y., Holdup Man

Alec Papayanakos, owner of the American Theatre, Canton, N. Y., and former owner of several theatres in Watertown, was held up at the point of a revolver last Saturday night during the last showing of "Little Old New York." Mr. Papayanakos snatched the gun from his assailant, and using the butt end as a club was not only able to save $750 in cash, but so marked the would-be robber that he was easily identified later when found hiding in the basement of the theatre, it is said. Harold Howell, a second-year man at St. Lawrence University, located in Canton, was charged with the crime and has been held to await the action of the grand jury. Howell comes from Syracuse.

L. L. Connors, owner of the Victory Theatre, Cambridge, N. Y., plans to spend about $6,000 this spring in a new front to his house which will give him two stores. The theatre as it now stands sets far back from the street. Mr. Connors' plans will bring the front closer to the street and will give him the benefit of rental from two stores. According to Mr. Connors, business has been exceptionally good since January 1, the weather enabling patrons to attend from the country districts.

Whenever the salesmen visit Julius Bick, owner of the Rudolph in Tannersville, they go equipped with pad and pencil, for Mr. Bick is deaf and dumb and yet one of the cleverest buyers and exhibitors in this part of the state. Mr. Bick's house is located in a section given largely to summer tourists, with the result that he has decided to close his house until April 1.

Barney Thornton, a well known exhibitor of Saugerties, N. Y., has recovered somewhat from his recent illness, during which his son, Thomas, a lawyer, dropped his legal affairs and took over the management of the house.

Two pairs of boxing gloves occupy a conspicuous place in the office of R. V. Erk, owner of the Big Ben Theatre, Ilion. Mr. Erk explained last week that he is taking boxing lessons in order to meet the salesmen both physically and mentally. Incidentally, Mr. Erk's father, who has been ill for the past four weeks, is on the rapid road to recovery.

Jacob Elias, owner of the Cornhill Theatre, Utica, has taken over Hibernian Hall there and turned over the management of his latest acquisition to his son-in-law.

There is nothing like having everything about one's theatre attractive, says Harry Symansky, manager of the Lincoln in Troy. In carrying out his policy the house is spic and span, only the best pictures are shown, while the cashier greets every patron with a smile and never forgets a word of thanks as the tickets are handed out.

On May 4, R. V. Erk will observe his fourth anniversary as an exhibitor in Ilion. Mr. Erk intends to make the week a gala one, and has booked up First National product solid for the entire six days.

In all probability, Mrs. A. E. Milligan of Schuylerville will shortly be sporting a Packard car. Accompanied by her son, Mrs. Milligan visited Film Row the past week, making the trip in a Packard, which was being demonstrated to her by the agency in her home town.

Walter Hays of Buffalo, one of the owners of the Strand chain of theatres, was a visitor at the Mark Strand in Albany and the Troy a few days ago. He was accompanied by Eugene Falk and C. R. Seelye. Mr. Hays said that business is generally good at all of his houses and that he considers the future as exceptionally bright.

Walter Roberts, manager of the Troy in Troy, is suffering from a finger so badly infected that he has been obliged to visit a physician each day for the past week. Mr. Roberts was unfortunate enough to scratch his finger a few days ago while working around one of the windows at the theatre.

Ben Apple, roly-poly owner of the American Theatre in Troy, weighs just 228 pounds. Mr. Apple's exact weight, while a matter of discussion for many months, was never disclosed accurately until a few days ago when a friend chanced to enter as Mr. Apple stepped on the scales.

According to Al Bothner, manager of the Strand, Colonial and Capitol theatres in Troy, there is a strong probability that the Strand, which was partially destroyed by fire during the cold snap two weeks ago, will be rebuilt. The Strand has been in operation for seventeen years, having been first opened under the name of the Novelty, when a 5-cent admission prevailed. The house has been operated continuously over the long period by Harry Hall.

Probably Al Bothner holds a record that is both distinctive and commendable. Mr. and Mrs. Bothner, during the past few years, have adopted three children, all girls. The first one was adopted seven years ago, coming from Boston; the second, adopted four years ago, coming from Detroit, while a 3-months-old baby, adopted by the Bothners a few days ago, was provided by the State Charities Aid Association in New York City. Mr. and Mrs. Bothner are extremely proud of their family although Mr. Bothner admits that at times, especially when business is none too good, it keeps him working a sixteen-hour day to provide the wherewithal.

CARMELITA GERAGHTY
Who has a prominent role in "Discontented Husbands," a C. B. C. production.

Samuel Suckno, owner of four theatres in Albany, still is confined to his home with an attack of pleurisy.

Jake Rosenthal, owner of the Rose in Troy, has a heart as big as the whole outside world and as a result many a boy sees the shows at the Rose on a 5-cent admission, promising Mr. Rose, meanwhile, to pay the other nickel whenever he gets it. The other night, when the mercury hovered around the zero mark, Mr. Rosenthal noticed a boy in the lobby shivering from the cold. Inquiry brought forth the fact that the boy was penniless but nevertheless possessed of a desire to see the show. Taking the boy by his hand, Mr. Rosenthal not only admitted him to the theatre but personally saw that the youngster occupied a seat near a radiator.

Jacob Golden, who is making a success as manager of the Griswold Theatre in Troy, will organize an orchestra at Harmanus-Bleecker Hall in Albany, which also is run by the Proctor interests. Mr. Golden is introducing many novelties and improvements at the Griswold.

There is no question about Benjamin Stern, assistant manager of the Troy Theatre, growing up in the business. Mr. Stern started in at the age of ten by opening the doors to patrons of the Empire Theatre in Albany. During the years that followed, he filled the positions of program boy, candy boy, usher, chief usher, manager of concessions, assistant treasurer and treasurer, all the time remaining at the Empire. When the theatre was sold, and made way for an addition to the bank next door, Mr. Stern transferred his affections to the State Theatre in Schenectady, later coming to the Troy in his present capacity.

Rochester, N. Y.

"The White Sister" will open at the Eastman Theatre on Sunday, March 9.

An advance copy of the proposed state building code has just been received at the Chamber of Commerce. This new code deals exclusively with the equipment and arrangement of places of public assembly. It is in four parts, the first two relating to future biulidng, the third to existing buildings and the fourth to the maintenance of places of public assembly. The code calls for drastic changes and will affect practically every theatre in Rochester.

Fay's Theatre celebrated anniversary week by presenting "Judgment of the Storm," as the feature film. This week is the sixth anniversary of the house under the proprietorship of Edward M. Fay.

"Flaming Youth" did such a tremendous business at the Piccadilly Theatre last week that it is being held over this week and still they are coming in droves.

Buffalo, N. Y.

The new Unity Theatre being built in the Black Rock section by J. D. Parmalee will be opened to the public on March 1. The house is on the site of the old Tri-It Theatre.

The Princess Theatre in Corning, N. Y., has been taken over by the J. Meyer Schine Theatre Company.

Andrew Geitner celebrated the second anniversary of his Geitner Theatre in Silver Creek by inviting all the kids in the town and surrounding territory to a free matinee last Saturday.

Theatre Owners of Wisconsin Now Boast Healthy Treasury

In finances, membership and accomplishments, the Motion Picture Theatre Owners of Wisconsin is stronger today than ever before in the history of the organization. This is the proud boast of Fred Seegert, president, who in the half year of his administration has succeeded in substituting a healthy balance for a deficit of several thousand dollars.

"The tables have been turned during the last few months," Mr. Seegert declared. "When I consented to head our association, we were virtually begging for new members, but now exhibitors are begging to be allowed to join us. We are giving 100 percent. service and exhibitors realize it. We no longer have room for the slacker. The theatre owner who will not carry his share of the burden in the way of financial support is being dropped and as a result our organization has become one of active workers only.

"No longer do we feel that one or two members will make a difference in our strength. In years past too many exhibitors were content to let a mere handful slave for the entire organization. Too many were negligent in the matter of dues. Now, we have finally won the active co-operation of our entire membership.

The present membership, according to Mr. Seegert, is approximately 250.

One of the greatest services being rendered, he declares, is in the matter of arbitrating trouble with exchanges. According to Mr. Seegert, relations between his organization and members of exchange houses have gradually assumed a more favorable aspect and the result has been that at present approximately 75 percent. of trouble between theatre men and exchanges is confined to non-members of the Motion Picture Theatre Owners. These exhibitors, Mr. Seegert points out, are being denied the aid of the arbitration committee and as a result are paying heavily for their failure to join the organization.

Wisconsin exhibitors are lining up their forces for a finish fight against the music tax. Declaring that they have tolerated this evil altogether too long, Mr. Seegert announces that plans are being laid to raise a defense in the state so that a test case may be fought.

Since 1907, Otto Meister, of the White house Theatre, Milwaukee, has been in the movie game. In that period he has shown countless pictures, seen numerous stars come and go and has made the personal acquaintance of hundreds of cinema actors. It is Mr. Meister's boast that he knows more members of the film colony than any other man in the business in Milwaukee. As a result, in mapping out his plans for a month's vacation, it is only natural that he should turn to the West Coast. He will leave in March for Los Angeles and the surrounding territory to renew friendships with the actors and actresses he knows.

Convinced that one way to improve the movies is to improve theatre music, the Federation of Women's Clubs of Wisconsin has sent out hundreds of pamphlets to exhibitors throughout the state urging them to play classical numbers listed therein instead of jazz. In return, the women promise to throw their support to theatres that abide by the request. This step is part of a national program, the women say. Mr. Seegert declares that he will do all in his power to obtain greater playing of the classics.

Scenes from "The Man Pays," a One-Reel Dippy Doo Dad Comedy Featuring Members of Hal Roach's Famous Zoo. Produced by Hal Roach for release by Pathe

Nebraska

Among the exhibitors visiting Omaha film men recently was M. L. Garvin, proprietor of the Empress Theatre at Central City, Neb.

H. C. Stahr of Gilead, Neb., has opened picture show there in the Community Hall.

Frank Creeley of Falls City, Neb., spent a day in Omaha recently among film and supply men looking for something good for the Empress of that place.

Another exhibitor who visited here recently was Charles Prokop of Wahoo, Neb.

The First Methodist Church of Yankton, S. D. has equipped itself for picture shows. A committee of the church made a special trip to Omaha recently to buy equipment.

News has been received of the death of Louis King of the Royal Theatre, Charter Oak, Ia. He died January 4.

Fire destroyed the Princess Theatre at Ranbeck, Ia., recently.

A. H. Blank of Des Moines, owner of the Strand and other theatre interests in Omaha, spent a day here on business recently.

H. Simons of the Empress Theatre of Shenandoah, Ia., lost his home in a fire January 5.

Kansas

Charles T. S Sears has purchased the interest of L. L. Jones in the theatres operated by Sears-Jones in Nevada, Brookfield, Boonville and Marshall, Mo. Sears and Jones have been business partners for six years.

Lloyd J. Lenhart, formerly manager of the Gladstone Theatre, northeast Kansas City suburban theatre, has taken over the St. John Theatre in the same neighborhood. A new organ has been installed and a policy of good pictures at lower admissions has been instituted by Lenhart.

Tom Boland, owner of the Folly, Empress and Liberty theatres in Oklahoma City, is in Kansas City with his brother, who is ill at a hospital.

Missing his watch on his arrival at the theatre, Frank L. Newman of the Newman theatres, retraced his steps to his home and to the furnace. There he found his watch, a birthday present, imbedded in the hot coals of the furnace. The watch was platinum, elaborately set with diamonds, and was valued at $1,000.

A small fire in the booth of the Library Hall Theatre at Wathena, Kas., severely burned the operator and destroyed two reels of film. The theatre is operated by W. P. Bernfield.

Whitney Bros. of Florence, Kas., have leased a building at Hillsboro, Kas., and will convert the building into a picture theatre. The managers are well known through Kansas, having been in the business since 1907. The theatre will probably be ready for the opening in a month.

J. D. Moore has sold the Kincaid Movies Theatre at Kincaid, Kas., to J. R. Jones of LeRoy, Kas.

Another exploiteer to enter the exhibiting end of the business is John J. Freidl, formerly of Paramount. He is now located in Dallas, Texas.

Mrs. Wes Millington, formerly of the Crystal Theatre at Ottawa, Kas., is ill at her home.

The Broadmour Theatre, Kansas City suburban house owned by A. M. Eisner, president of the Motion Picture Theatre Owners of Kansas City, has been reopened after several days, during which time a new heating system was installed. The house was also entirely redecorated for the coming spring season.

John Judd is the new manager of the Beyer Theatre at Excelsior Springs, Mo. He was formerly associated with Mr. Reardon in the management of the Orpheus Theatre at Excelsior Springs.

Fred McCoy, Kansas City, has been placed in charge of the publicity for the Jefferson and Princess theatres in Springfield, Mo. He also is assistant manager of the Jefferson.

The Princess Theatre at Sioux City, Iowa, is under the management of Homer Gill, formerly an exploiteer in this territory.

Out-of-town visitors in Kansas City last week were: J. J. Newcomb, of Newk's Theatre, Burlington, Kan.; Charles T. Sears, Nevada, Mo.; J. A. Quincy, Elite Theatre, Greenleaf, Kan.; I. Goldstein, Dodge City, Kan.; Lee Cunnison, Atchison, Kan; Herbert Thatcher, Abilene, Kan.; Mr. and Mrs. Jack Gross, Eldorado, Kan., and M. G. Kirkham, of Mound Valley, Kan.

New Hampshire

The Premier Theatre in Littleton, N. H., was destroyed by fire along with two business blocks and two hotels on January 28. The total damage was estimated at $1,000,000.

Combination Policy Planned for Royal, Wilmington, N. C.

Jack Marcus, who on January 1 leased from the Howard-Wells Amusement Company the Victoria and Royal theatres, Wilmington, N. C., announces the opening of the Royal on February 1 with a combination permanent stock and picture program. Mr. Marcus also announces that he himself will play leads in the stock presentations in addition to his multitudinous duties keeping tab on the activities of his theatres. First-run pictures will be presented at the Royal daily from 11 a. m. to 7 p. m. at 10 cents admission, the stock plays going on each evening at 8:30.

Walter Penny has been made house manager of the Royal Theatre, Wilmington, N. C. Jimmie Lee, a newcomer in the business, will be house manager at the Victoria, the same city. Both houses are operated by the Jack Marcus Enterprises.

D. M. Bain, exploitation manager of the Bijou Theatre, Wilmington, N. C., at an early date will stage a program of pictures in that theatre none of which will be less than twelve years old. The Bijou has been continuously operated by its present owners since 1905, and Bain's idea is to obtain a big batch of "antiques" in pictures and put on a whale of a show with them, using all of the old-time ballyhoo tactics, even to the old-time illustrated song idea.

The Metropolitan Theatre, Atlanta, staged an invitation showing last week of the Yale University Press "Chronicles of America" series, which was attended by a representative audience of Atlanta's most influential people. For the occasion, Manager "Pat" Patterson had Mrs. Elizabeth Richey Dessez, head of the educational department of Pathe.

C. W. Irwin, manager of the Imperial, Columbia, S. C., recently effected a big tie-up with the Chattanooga Hosiery Mills upon his showing of Gloria Swanson's new picture. Many window displays and several prize contests with hosiery as prizes were staged.

Mr. and Mrs. E. V. Richards, Jr., of the Saenger Amusement Company, New Orleans, are being congratulated upon the arrival of a new daughter, Loretta Henrietta. Mr. Richards is general manager of the vast Saenger interests and a director in Associated First National Pictures.

George Stevenson, formerly manager of the World Theatre, Wilson, N. C., is managing the new Capitol, Raleigh, N. C.

Richard Hale, who owns the Star Theatre, Piedmont, S. C., announces that the first presentation of "The Birth of a Nation" in Piedmont will take place next week.

The Imperial, Columbia, S. C., is closed for extensive repairs. Lobby and foyer will be done over, new carpets laid and a new marquee erected.

Work has been resumed on the Gloria, Charleston, S. C., which was started two years ago by the Albert Sotille Enterprises, construction having been held up when a depression in business came a year ago. It will seat 1,800 and be one of the most modern theatres in the South.

J. W. Griffin, who operates the Pastime, Lumberton, N. C., has taken over the Scotland Neck Theatre, Laurinburg, N. C.

Ralph DeBruler, Jr., manager of the Superba, Raleigh, N. C., was married on January 8 to Miss Claudia Beaudieu, of Columbia, S. C., but a native of Vermille, France.

Lewis Page Dunn, who owns and operates the Grand Theatre, Enfield, N. C., is being congratulated on the birth of a son.

Elaborate Ceremonies Open Logan Theatre, Philadelphia

Elaborate ceremonies marked the opening of the new Logan Theatre, the latest show house to be added to the Stanley Company's chain, when civic, government and associates in the trade gathered at the new theatre on its dedicatory night. The principal speakers were Mayor Kendrick, City Purchasing Agent E. J. Lafferty and President Jules E. Mastbaum, head of the Stanley Company. The building is one of the most attractive in the city, rivaling in its pretentiousness the theatres of the central city section. Its exterior is of brick and terra cotta trimmed, and it has a frontage of 116 feet on Broad street, with a depth of 178 feet. There are 2,500 seats. The opening production was "The Common Law."

Trade sympathy was extended to Thomas M. Lowe, manager of the Nixon-Nirdlinger interests in this city, upon the death of his brother, Fred S. Love, for many years connected with the Nixon-Nirdlinger circuit, who died at the Hamburg Sanatorium at Hamburg, Pa., last Monday, following a long illness. Mr. Love was manager of the Court Theatre, Wheeling, W. Va., for several years. He is survived by his three brothers, Louis Love, John Henry Love and Thomas M. Love, all connected with the Nixon-Nirdlinger enterprises.

Bids are being received by William F. Stevens of Sea Isle City, N. J., for estimates on a new picture theatre and amusement pier to be erected there for D. Cini.

Harry Newmann has purchased the Palace Theatre of Coatesville, Pa., from John Lagges. The Palace for many years has been constantly changing hands, but under the new management of Mr. Newman, who is a prominent New York State exhibitor, it is expected that a prosperous show house will be developed.

Following a thorough renovation, the Douglas Theatre, 4410 Fairmount avenue, now is being operated by the syndicate which owns the Southern, Gladstone and Rex theatres. It will cater particularly to the colored population. The remodeling was undertaken at a cost of $65,000, including the installation of two Powers projectors and a Hertner Transverter and the installation of a fine organ. The manager will be Ben Borowski.

Secretary George P. Aarons of the M. P. T. O. A. and the local organization, who has been confined to his home for several days suffering from bronchitis, is again able to be at his desk.

Changes in the policy of the Orpheum Theatre at York, Pa., will include the showing of pictures in conjunction with the regular road shows, featuring particularly long run productions such as the "Birth of a Nation," which was the first of the series inaugurated and shown during the past week.

Friends in the trade have been showering congratulations on two of its prominent members who were visited recently by the stork. They were Mr. and Mrs. Thomas Proffitt, proprietors of the William Penn Theatre at Chester, who became parents of a daughter, and Manager E. L. Trenchard of the Grand Theatre of Lancaster, whose family was increased by the arrival of an heir.

Oklahoma

Through purchase of Electric Theatre at Mulberry, Ark., from Ed Storie, Guy Henderson closes this house and operates only the Alma.

H. Highfill will build a new theatre at Fayetteville, Ark.

N. D. Naman will rebuild the Orpheum, recently destroyed by fire at Marlin, Texas. Pictures and vaudeville will be the policy.

John Hamlyn has purchased the Queen Theatre at Cuero, Texas, from A. V. Wade.

Receivership for the St. Dennis Theatre has been requested by the First National Bank, Sapulpa, Okla. The house is operated by G. T. Skillett and C. A. Veteto.

Barclay Morgan has purchased the Cozy Theatre at Henryetta, Okla, from John Feeney. This makes three theatres under one management.

Leland Howard has leased the Majestic Theatre at Roscoe, Texas, from Cossrephens Bros.

J. W. Griggs has purchased the A-Muse-U Theatre at Roscoe, Texas.

Scenes from the Second Century Comedy for February Release. It is Entitled "You're Next"

Massachusetts Billboard Law Will Undergo Test in Courts

The first case to come within the scope of a statute passed recently by the Massachusetts Legislature dealing with the disfigurement of public highways by billboards was the advertisement of a film feature at the Park Theatre in Boston, which was displayed within public view of a public highway.

The Park Theatre Company was fined $5 in the East Cambridge Court. Testimony submitted showed that the Metro Pictures Corporation had leased the Park for the showing of its picture and was responsible for the sign in question. The Metro company appealed the fine for the purpose of making a test case of the statute concerning billboards.

Papers have been filed at the registry of deeds in Worcester formally transferring 120,000 square feet of land bordering on Burnside Court from Eli Leavitt and Isidor Katz to Sylvester Z. Poll, of New Haven, Conn., owner of the Poli circuit of theatres. The sale price was approximately $125,000. Mr. Poll previously had announced that he is to build a $2,000,000 theatre on the land.

The new Park Theatre in Worcester was closed January 26 for from three to four weeks in order to allow the making of extensive repairs.

An honest Medford girl, who apparently is "heir" to a roll of money and doesn't know it, is being sought by Albert B. Hall, manager of the Auditorium Theatre in Malden. About three weeks ago the girl, who was on her way to the theatre, found a roll of money—a good sized roll, too—and gave it to Manager Hall for safe-keeping and advertising. The advertisements brought a number of fake claimants. Now Manager Hall wants to return the money to the girl who found it, but he's lost her name and address.

The board of directors of the Lithuanian National Hall Association in Montello have decided to allow John Uston to present Sunday film concerts in the National Theatre. There had been opposition to granting the use of the theatre for pictures on Sunday.

Eben Bodfish, of Oak Bluffs, has transfered the Eagle Theatre property to C. J. Darling. The transaction involved $30,000. The Eagle Theatre Company holds a lease on the building for another year.

Edward F. Cassell and Edward Beau have sold to Max M. Kalman, an architect, the Strand Theatre property, three stores and 7,500 feet of land at the corner of Trapelo road and Beech street, Waverly. The total assessed value is $52,000, of which $5,000 is on the land and $47,000 on the building.

Mrs. Alice G. Rice and her son, Harold, both of Brattleboro, Vt., are the new lessees of the Spa Theatre, the only upstairs show house in Pittsfield, Mass. On January 7 they signed a two-year lease which was taken from Thomas F. Flynn and Frank P. Devanny, owners of the block in which the theatre is located.

Samuel Seiniger personally conducted the Amateur Symphony Orchestra of 60 local musicians, which was an added feature of the program at Loew's Orpheum Theatre in Boston the week of January 28.

Baltimore

The Exhibitors' League of Maryland now has a business manager in C. L. Rever, who took over the duties of his position on January 2. Mr. Rever is not an exhibitor and therefore the by-laws of the organization will have to be changed to permit him to be a member of the league and conduct its affairs. It is understood that Mr. Rever's salary is $100 a week until the Board of Directors fixes the amount. He will have charge of the publicity and advertising of the league, subject to the approval of the Board of Directors. It is understood that he is supposed to bring in $5,000 worth of business to the League each year through screen advertising.

Details of the career of Charles E. Whitehurst, whose sudden death saddened the industry, will be found on page 561. Because of the amount of space we wished to devote to them, it was impossible to carry the story in this department. Turn to page 561.

Scenes from Fox's "Be Yourself," starring Al. St. John.

Maine

Negotiations are in progress for the lease of the Jefferson Theatre in Portland, Me., to a new management which will take over the theatre when the lease now held by William P. Gray of Lewiston expires, on April 1. Mr. Gray is the New England representative of Famous Players.

Mr. Gray leased the Jefferson a year ago with the option of renewal. In the interim, it is understood Famous Players sought to purchase the theatre outright or obtain a long-term lease which would justify the making of improvements costing many thousands of dollars.

The Right Rev. Louis S. Walsh, D.D., bishop of Portland, in whose name the Jefferson now stands, was unwilling to make an extended contract in view of the possibility of its conflicting with his plans for the ultimate disposition of the theatre, which when Portland is provided with a theatre for legitimate attractions, probably will be converted into a Catholic chapel.

The Elm Theatre in Portland has installed a new orchestra. The Elm is the only theatre in the city that starts its shows at 10:30 a.m.

A certificate of incorporation has been filed by the Park Amusement Company of Lewiston. The corporation proposes to conduct a general amusement, theatrical, picture and real estate business. The capital is $10,000. The officers are: President, Maude A. Thurston; treasurer, Ruth E. Perkins; clerk, Benjamin L. Berman.

Changes having been made in the certificate of incorporation of the Allied Theatres of Bangor, organized at Bangor, the new corporation certificate has been approved at the office of the attorney general. The purpose of the corporation is to conduct theatres and picture houses. The capital stock is given as $2,000 and 1,600 shares without par value. The directors are: Maude Thurston, president; Ruth E. Perkins, of Auburn, treasurer, and Benjamin L. Berman of Lewiston.

Connecticut

The differences between the musicians' union in Norwich, Conn., and Abe Davidson, owner and managing director of the Broadway and Strand theatres in Norwich, who sued the union for $40,000 damages, charging a conspiracy, virtually are settled, according to residents of the city who are connected with the theatre and union. It is understood an agreement was reached during the week of January 21, but that the final papers had not bee signed. Neither Mr. Davidson nor V. P. A. Quinn, who is closely associated with Mr. Davidson as his attorney, would deny or affirm the report.

Nicholas Janele, of the Lyric Theatre, Waterbury, was elected chairman, and A. Bentino, of the Carroll Theatre in the same city, was elected secretary and treasurer of an organization of picture theatre managers formed in Waterbury on January 28 to fight for the elimination of the national amusement taxes. The new organization is known as the Northwest District Association of Picture Theatre Managers. Its membership is made up of representatives of virtually every picture theatre in the northwestern section of Connecticut.

A certificate of incorporation of the Orpheum Theatre Corporation of West Haven has been filed in the office of the Secretary of the State. The authorized capital is $50,000 and the company will begin business with $5,000. The incorporators are: Russell C. Roberts and Burton N. Blatchley of West Haven and Elizabeth D. Gartland of New Haven.

Brecka's Chicago Theatres Unfairly Listed as Unsafe

Louis Brecka, owner of the Home and California theatres, announces that the Bureau of Fire Prevention and Public Service has issued a formal statement that his theatres are safe and comply with the city ordinances. These theatres were listed with other buildings by the city in a general checkup by the department. First Assistant Marshal J. C. McDonald issued the notice to Mr. Brecka to correct an impression that these theatres are unsafe.

Having taken over the management of Woods Theatre for Jones, Linick & Schaefer, John G. Burch has retained Chester Amberg as his assistant, L. C. Wilcox as treasurer and Dan Roche for special publicity work.

Ralph Kettering in his weekly news to the press says that Aaron J. Jones, after a fortnight of golf in New Orleans, will tarry in our midst until the opening of "The Ten Commandments" at his Woods Theatre, and then dash overland to Los Angeles for a month of sunshine with Adolph Linick, who recently purchased the Anna Q. Nilsson estate there. And while his two partners are West Peter J. Schaefer is hiding from Jack Frost in Miami.

Herbert McNally, house manager of the Madison Theatre at Peoria, Ill., has left on a tour of the leading cities to give the big movie houses the once-over in the way they handle their presentations, and Charles Nathan, managing director of the Madison, will introduce some novel shows in the future to tie up with the movie programs.

The Majestic and Lyric theatres at East Moline, Ill., have been taken over by O. L. Komdat, of Onconto, who will make some improvements.

M. Scharff has taken over the management of the Idle Hour Theatre at Bossville, Ill.

The Lindo and Strand theatres at Freeport, Ill. under the direction of John Dittman, have changed their policy and are now showing feature pictures for week runs.

Manager T. S. Scott, of the Scott's Theatre at Jacksonville, Ill., is a real radio bug. In order to give his patrons the benefit of the best in the radio world he is fixing up his set so that he can get the programs from coast to coast. The Grand Theatre, also under his management, is being fixed up with a new front and other improvements.

Carl Pearson, owner of the Princess Theatre at Nashville, Ill., is happy these days, for the recent disastrous fire in the little city just missed his house and the Princess had a close shave.

The managers who go down on Film Row with their autos better chain them to posts. Harry Spanuth of the Peerless and Rosewood lost his Jordan last week, as did E. P. Grohe, but both cars were found out on the South Side by the police.

The picture theatre at New Bedford, Ill., has been reopened and will show pictures one night each week.

E. C. Leisyowner, of the Orpheum Theatre at Peoria, Ill., has sent a check to the firemen's pension fund of that city for the good work the firemen did in saving the house during a recent fire.

Polke Brothers report progress on their plans for a new movie house at Glen Ellyn, Ill., a western suburb.

F. E. Schmidt, recently appointed manager of the Majestic Theatre at Kankakee, will look after two other houses in that city for the Midwest Circuit.

Elmer Ulhorn, theatre owner at Downers Grove, Ill., had a bad fire recently which destroyed the screen and some musical instruments.

C. E. Harford, of the Coliseum Theatre at Marseilles; Walter Spoor, of the Academy at Waukegan, and P. E. Chinn, of the Crystal at Antioch, were visitors along Film Row last week.

Mrs. Anna R. Heymann, owner and manager of the Orpheum Theatre at Waukegan, Ill., is defendant in a suit filed by Mario R. Chevalier for damages because he claims to have been hit on the head during his act at the house.

One of the worst industrial disasters in this state was the explosion of the Corn Products plant near Pekin, Ill., and Walter Flugal of the Capital Theatre at Pekin reports that the accident has seriously affected business in that city.

Frank Remhard, owner of the Apollo Theatre at Belvidere, Ill., is playing mixed bills, showing stock as well as pictures.

Manager William Rosenblum says that the Rialto Theatre will have numerous "first runs" soon.

Constance Talmadge in "A Dangerous Maid" will get its local premiere at the Rialto on February 25 and shortly thereafter will come Richard Barthelmess in "The Fighting Blade," to be followed by "The Wanters" and "Painted People."

The Star Theatre at Griggsville, Ill., now is under the management of Joe Wade, who will fix up the house.

I. L. Leserman, formerly manager for Universal here and now owner of the Madison Circle Theatre, left for a visit with his daughter in Florida.

The Glickman Palace Theatre Company has surrendered its charter to the secretary of state and retired from business.

Abraham Liebling has sold the Prairie Theatre Building containing stores, offices and the Prairie Theatre at 5748 Prairie avenue to Isaac Gittler for a reported $80,000, subject to a mortgage of $29,000. The new owner will make some improvements in the property soon.

Frank Delander will build a movie house at Geneseo, Ill., that will seat 500.

Will Pearson has been made managing director of the Capitol Theatre at Lawrence and Kedzie avenues. His many friends in the trade extend congratulations.

Frank Carey and John R. Alexander have gone to Lebanon, Ind., where they have taken over the Colonial and Olympic theatres. They will introduce feature programs with plenty of music.

The Happy Hour Theatre at Ewen was destroyed by fire, the cause of which was unknown. D. A. Kocker, owner, estimates the loss at several thousand dollars and expects to rebuild soon. Mr. Kocker also owns the movie houses at Bergland and Trout, Mich.

Several of the movie houses in the coal fields region in the central and southern parts of the state have been closed temporarily, owing to business conditions. The houses reported closed are the Landale and Grand theatres at Carlinville, the Palace at Cypress, the American at Frankfort Heights and the Playhouse at Shelbyville, Ill.

Manager H. J. Weisburch, of the Hippodrome at Peoria, Ill., is making his house popular with the juveniles. Last week he pulled off a theatre party for the newsboys.

The American Legion Post at Sadourisville, Ill., has taken over the Crown Theatre and will run movie shows.

The Lyric Theatre at Stronghurst, Ill., has been sold to M. E. Beardsley to Amos Cavins, who will improve the house.

Henry C. Lytton, well known here, has been appointed manager of the Orpheum Theatre at Ft. Wayne and is now on the job at his new post.

Wheaton, Ill., will have a new movie house soon, as the Grand Theatre Company has been organized to build a house that will cost at least $100,000.

(Continued on next page)

Scene from Warner Brothers' Classic of the Screen, "The Marriage Circle."

Wage Scale Dispute Still Persists in San Francisco

Exhibitors and union musicians in the Greater San Francisco field have been unable to arrive at an agreement regarding a new wage scale and the one in effect during 1923 is still being adhered to. The demands of other branches of the theatrical craft for increased wages and changes in working conditions are likewise unsettled, but there are indications that the former scale will be adopted. Billposters have been on strike for some time, but this is an outlaw strike directed against one large firm and the affair is being so well handled that exhibitors are not being greatly inconvenienced. Regular billposters have not pasted anything for a couple of weeks, not even a strikebreaker. The latter have become stuck on their jobs and will probably be retained.

Musicians and others who fancy they have a grievance against theatre owners have been watching the strike of billposters very carefully, and the failure of this walkout will probably influence them more than anything else to exercise extreme care in taking action to enforce their demands.

The Regent Theatre on Fillmore street, San Francisco, which probably has changed hands more times than any other picture house in this city, now is being operated under the direction of John Cavallero, a newcomer in the business. Mr. Cavallero has purchased the property on which the theatre stands and is determined to make the house a popular one in the Fillmore street district.

Herbert L. Rothchild, of the Herbert L. Rothchild Entertainment, which conducts the California, Granada, Imperial, Capitol and New Portola theatres, San Francisco, has returned from an eastern business trip.

The Granada Theatre, San Francisco, has booked the Universal Jewel production, "Fool's Highway," for showing during Laemmle Month. It also has booked "Sporting Youth" for early presentation.

M. H. Newman, general manager of Universal theatres for the western division, with headquarters at San Francisco, left for the northwest recently and will be away several weeks. He was accompanied by Western Division Manager Ed Armstrong, who went to Portland to pinch hit for Branch Manager L. J. Schlaifer, who was called suddenly to Los Angeles.

Emilie Linden and her Symphonettes are now furnishing music for the Cameo Theatre, and Manager R. R. Boomer is greatly pleased with the manner in which patrons have responded to this attraction. Mel Hertz continues to preside at the organ, so that music is well taken care of. Joe Murphy, who is Andy Gump on the screen, was a recent visitor here and made personal appearances on the stage, proving quite an attraction in himself. The Cameo Theatre is making a much better showing than the old Frolic, which it superseded, and is now classed among the representative downtown theatres.

Another world premiere will be featured shortly at the Warfield Theatre, San Francisco, when the screen version of Harold Bell Wright's "When a Man's a Man" will be offered. Sol Lesser will be among those who will witness the initial showing.

Eighteen girls composing the class in stagecraft of the Berkeley High School, accompanied by two instructors, recently attended a matinee performance at the California Theatre, San Francisco, and went on a tour of inspection of the house as a part of their regular course. Arrangements for the visit and the guidance of the students through the theatre were made by Manager Nat Holt.

The management of the U. C. and Berkeley theatres, Berkeley, Cal., recently co-operated with the students of the University of California and on one day donated all receipts above actual cost to the Campus Chest Fund. The day was set aside on the campus as "Go to Theatre Day," with fraternities and sororities backing the plan.

William Englehardt, of the Donner Theatre, Truckee, Cal., was a recent visitor at San Francisco. He stated that the lack of snow was interfering with business, the usual crowds of visitors coming to enjoy the winter sports being lacking.

Two heavily armed bandits entered the Fremont Theatre, Forty-sixth avenue and Bond street, Oakland, Cal., on the evening of January 27, compelled Robert Roy, the manager, and friend, W. L. Carter, to carry the safe containing $300 in cash to a waiting automobile and made their escape. The robbery occurred within two blocks of a police station.

The Loring Theatre at Crockett, Cal., has been purchased by A. Pezzuto, who conducts two other theatres in nearby communities.

The Strand Theatre, a new house seating about 600, has been opened at Santa Rosa, Cal., under the management of John Triguerro.

A picture theatre will be opened at Morgan Hill, Cal., in February by Max Blumenfeld.

The Mother Lode Theatre has been opened at Angels Camp, Cal., under the management of Edward Ordway, Jr. This house is located in the heart of the mining district made famous by Bret Harte and Mark Twain.

Joel C. Cohen, president of the Consolidated Amusement Company, Honolulu, T. H., arrived at San Francisco from the Islands on January 20 and plans a stay of several weeks.

Dan W. Reardon, manager of the California Theatre, Richmond, Cal., returned recently from a two weeks' trip to the southern part of the state, where he visited other houses in he chain of West Coast Theatres.

San Francisco Photo Plays, Inc., has been incorporated at San Francisco, with a capital stock of $1,000,000 by W. Mack, H. Harris, S. S. Novak and G. S. Romanovsky.

Los Angeles

The last official act of Sid Grauman before resigning from Grauman Theatrical Enterprises was the official opening of the big new Broadway entrance into the Metropolitan Theatre. The entrance extends from Broadway to Hill street and was built at a cost of more than $400,000. With the completion of the arcade this week, the entrance was dedicated, with Mayor Cryer, leaders of various civic organizations and noted society leaders present, together with more than 200 Hollywood film stars. With the dedication of the big arch, Sid Grauman withdrew entirely from the Grauman theatres and is succeeded by Captain Albert A. Kaufman, who assumed full charge for Famous Players.

Tally's Broadway Theatre, one of the oldest picture houses in Los Angeles, having been operated continually since 1912, has closed its doors. For the past several weeks, Tally has been running Fox pictures exclusively but it is understood that the property was sold.

Cincinnati

Cincinnati newsboys and their elders, to the number of several thousand, constituted a "first look" party at Keith's Theatre last week at a special showing of "Boy of Mine." Through the courtesy of I. Libson, of the Capitol Theatre, Roy H. Haines, in charge of the local First National Pictures office, and Ned Hastings, manager of Keith's, a special matinee was given at the Keith house one day previous to the regular opening of the picture at the Capitol. All newsies were invited and each one was permitted to bring one parent as a guest, this restriction being necessary as the seating capacity of the house prevented an invitation being extended to both parents. It was the greatest parent-and-son assemblage ever held in the city.

The play-reviewing committee of the Cincinnati Better Motion Picture Council has publicly endorsed "The Humming Bird," "The Eternal Struggle," "Just Off Broadway," "Thundergate" and "Does It Pay?" The entire list of pictures were recently shown in Cincinnati.

I. Libson, who controls all the first-run houses in Cincinnati, and who also has houses in Dayton and Columbus, has taken over the Rialto and Majestic theatres at Louisville, Ky.

After only two days' trial, a combination policy of pictures and vaudeville was withdrawn at the Fairbanks Theatre, Springfield, Ohio, by Gus Sun. It is intimated that the house may resume this policy later. Meanwhile the theatre is playing road shows, with pictures between the legitimate dates.

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, attended the exhibitor meeting at Columbus, Ohio, last week, and reports that there was something doing every minute.

The Palace Theatre, Hamilton, Ohio, last week celebrated its fifth anniversary. The Central America Marimba Band was an added attraction at all performances throughout the week.

The Grand Theatre, Columbus, Ohio, recently taken over by the Ohio State Theatre Co., has installed a new orchestral organ, costing $40,000 and said to be the largest of its kind in the state. Smoot and Harris, operating the Vine Theatre, at Mt. Vernon, have installed a $20,000 organ, a duplicate of which has been placed in the Strand Theatre at Delaware, Ohio, by Henry Biberson.

Late News from the Chicago Territory

(Continued from preceding page)

The Central Theatre at LaPorte has been transferred to the LaPorte Theatre Company, which will give the company control of all the houses in that city. O. K. Reddington will remain as manager of the Central, but the new policy of the house has not yet been determined.

John F. Lilly, Henry H. White and N. C. Kenner have organized the Associated Studio Theatres, with a capital of $30,000 and offices in the McClure Building.

J. Adamski has taken over the Magnolia Theatre from R. C. Valentine and will improve the house.

Rube Schoenstadt, manager of the Brighton Park Theatre, is wearing a happy smile these days. Rube was married recently and the boys are all giving him the glad hand.

The Garden Theatre, Harvey, Ill., has been leased to the Garden Theatre Corporation for a period of ten years.

E. R. Ship has taken over the management of the New Empress Theatre at Springfield, Ill., from George Koehn and the new owner will improve the house.

Northwestern Theatre Field Shows Evidences of Booming

Rumors of new Pacific Northwest picture theatres are the chief topics of conversation along Film Row these days. Many of these seem to be crystallizing into definite shape. This would indicate exhibitors' faith in the future prosperity of the industry in this section.

On January 29, the Grey Goose Theatre, a beautiful suburban house on Beacon Hill, built for Barrows & LaVigne, was opened to a capacity audience. A pleasing program of opening exercises was given, and many compliments were overheard. Both Mr. Barrows and Mr. LaVigne are newcomers to the picture business. Both are business men of intelligence, and both have entered the field after a careful survey and study of conditions. They are planning a campaign of co-operation with their community. It already has earned them the friendly interest of Beacon Hill residents. Numerous suburban exhibitors called to extend personal congratulations and many floral pieces beautified the foyer. The Grey Goose, with its appointments of grey, old blue and gold, incorporates the latest in theatre architecture and is a distinct addition to the community.

John Bruett, who operates the Sumner Theatre, Sumner, Wash., broke ground last week for a house in Auburn. D. Constanti, who, according to report, is rapidly coming to the front with an ever growing chain of houses, is building in Sumner, which probably accounts for Bruett's new house in Auburn, as Sumner is not large enough to patronize two houses to the financial success of either. Constanti now operates two houses in Puyallup and one in Tacoma. With the new Sumner house under way, it has been reported that he plans yet a third in Puyallup and a house on Sixth avenue in Tacoma.

Sam Mendelsohn of Anacortes, Wash., has reopened the Rialto Theatre, renaming it the Victory. It has been dark for some time.

Another recently reopened house is the Dream, Port Angeles, Wash., which has been taken over by Charles H. George, who will run it as a thoroughly up-to-date house.

Hallberg & Davis of Port Angeles have consolidated bookings for their Mack and Lincoln theatres.

C. P. Devlin has sold the Issaquah Theatre, Issaquah, Wash., to Mr. Brunsberg.

Mr. Taylor of Selleck, Wash., which has never boasted adequate picture facilities, will erect a small house, to be completed within sixty days.

A current newspaper report states that the Moore Amusement Co., of Tacoma, has plans under way for a new house in Olympia. Ground was broken the first of the year for a big legitimate and picture house there by Zabel & Wilson.

A number of new houses are scheduled for local openings during the next thirty days. The roof is completed on V. Peterson's new house in Georgetown, Seattle. George Reisner's new Yokay in South Bend is undergoing the finishing touches. The new St. Helen's in Chehalis is rapidly nearing completion.

Mrs. Donald Geddes, who with her husband owns the Majestic in Ballard, is seriously ill. Mrs. Geddes went to California recently for her health, but has returned to Seattle.

Charles Rodiger, for several years exploitation manager for the Moore Amusement Co., of Tacoma, has resigned from that organization to go into the advertising business for himself. Al Raleigh, well known here, and for years past connected with the Jensen & Von Herberg organization, from which he resigned last year, in Portland, has succeeded Rodiger.

A. M. Forman of the Liberty, Malden, Wash., writes that he is closing his house.

Louis Perunko and W. P. Moriarity, of Tacoma, are planning the layout for a "Screenland" for distribution to patrons of the Sunset and Kay theatres in Tacoma. The Kay is the new house being built by the Moore Amusement Co., and scheduled for a March opening.

C. A. Swanson, of the Star Amusement Co., Everett, broke every house record with "The Hunchback."

District directors, to be selected by the district which they represent, are to be chosen to direct district meetings of the Motion Picture Owners of Washington, it was decided at a recent meeting. J. G. Beckman has been chosen director for the Wenatchee district. Directors will call their own district meetings, and will at all times keep in touch with headquarters of the organization in Seattle. In Wenatchee, Mr. Beckman, who requested the meeting there, will have 100 per cent. membership from his district.

Mr. Armour's Commerce Theatre, Montesano, Wash., has been temporarily closed on account of an epidemic of scarlet fever.

Judge Walter M. French in Superior Court this week handed down a decision that members of the musicians' union may continue to picket Seattle picture theatres owned by John Danz, but will not be permitted to wear banners carrying the word "unfair" or to interfere with patrons entering the theatre. In the decision, the musicians were cautioned to discipline their pickets to prevent further trouble. The decision was in answer to an application filed by Danz for an injunction to prevent union musicians, stage operators and projectionists from picketing the Class A, Florence and Star theatres.

Following a survey by Architect Henry Bittman, showing that the cost of duplicating the beautiful Heilig Theatre in Seattle today would exceed $1,200,000, the management has renamed the house "The Million Dollar Heilig," which is devoted to "presenting attractions of a high standard in keeping with the atmosphere of the sumptuous theatre in which they are screened." Mr. McKee, house manager, states that the public has responded wonderfully to the efforts made in their behalf.

Henry Damski, well known in Seattle as the leader of the famous Eagles' Band, has succeeded S. K. Wineland as orchestra leader at the Strand Theatre, whose excellent music is a feature of the program.

Save My Child!

Toronto has had a big laugh over the police prosecution of Al Wilson and Archie McFadden, at the St. Julien Theatre, Toronto, on a charge of cruelty to animals as a result of a stunt in which they offered a "real live male baby" as a prize in a guessing contest at the theatre. The theatre was absolutely packed at the performance at which the "chee-i-ld" was to be given away. The lusty youngster proved to be a baby pig. The case was dismissed but the order was issued that the pig be turned over to the Toronto Humane Society for appropriate disposal.

Showman the Goat

The proprietor of a picture theatre has been held liable for a prize in a special contest promoted by an outside person in an important decision which was handed down by the Manitoba Court of Appeals at Winnipeg on January 16. As a result of this judgment, V. C. Kobbold, manager of the Dominion Theatre, Winnipeg, has been called upon to give an automobile to the plaintiff, W. J. Ross, of Winnipeg, representing the winner of a popularity contest at the Dominion Theatre, and to pay the costs of the case.

Mr. Kobbold testified that he had been approached by one H. P. Wilson with a proposal to stage the contest under conditions whereby Wilson was to receive 25 per cent. of the gross receipts from the sale of admission tickets and was to furnish all the prizes as well as do the necessary work in connection with the contest. After the stunt had been conducted, the winner was advised by the automobile firm that the first prize had not been paid for and refused delivery. Plaintiff then sued Manager Kobbold of the Dominion. The court held that Wilson, who had left the city in the meantime, was the agent of the theatre and therefore the theatre was responsible.

Pittsburgh

Announcement has been made by C. A. Midelburg, owner of the property which formerly housed the Capitol Theatre at Charleston, W. Va., that the contract for the rebuilding of the theatre has been let. Mr. Midelburg announced that it would be opened to the public in the early fall. The seating capacity will be about 1,200.

Ben Burke, old-time local theatre owner, most recently at the Capitol Theatre, Braddock, has left for the West Coast for a two months' vacation. Ben says he will probably return to Pittsburgh in April.

Oscar V. Clarke has been appointed manager of Rowland & Clark's Belmar Theatre in the Homewood district, Pittsburgh. He has been with the R. & C. interests for over ten years.

Walter Silverberg, the Greenville exhibitor, was in town recently and told a good joke on himself. Here it is:

It seems that a single-reel film Walter had hooked failed to arrive in time for showing, so Walter hiked down to the basement of his theatre, where he has some old reels of film. He dug up an ancient release of the Ford Weekly, and decided to include it in his program for the evening. Walter said the print was rather brittle, but he got it through the machine all right and the audience liked it, but how they laughed at the finish, when the last sub-title read, "Enlist or Buy Liberty Bonds!"

Walter said he was being kidded so much after the incident that he immediately left town for a booking trip to Pittsburgh.

Just want to say a few words about the busiest exhibitor we've met in many months. Bill Davis is the fellow, and all he has to do is to look after the publicity for the Alhambra and Triangle theatres in the East Liberty district, which includes the editing of a sixteen-page weekly program known as the Screenland Weekly; then he assists in the publicity for the Garden Theatre on the North Side, and to keep from having any idle time on his hands, he manages the American Theatre, on the South Side, a man-size job in itself, on account of the fierce competition in that district. Bill is an excellent right-hand man for the "big boss," Nathan Friedberg, who owns all four theatres.

Horace Abbatachio has sold his Strand Theatre at Ellwood City.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Indirect Lighting for Outdoor Signs Is Feature of The Ten Commandments

NO electric sign on any theatre front in New York commands as much attention as that over the George M. Cohan Theatre for The Ten Commandments. Commands is the proper word, for the sign does not invite but requires attention and fights successfully against everything along the street from Herald Square to Columbus Circle. and between these points is concentrated the best work the sign makers are capable of. Probably no other stretch anywhere in the world can show such a multitude and variety of signs, and to get something distinctive is in the nature of a triumph.

Planned by Franklin

It was designed along the ideas suggested by Harold B. Franklin, head of the Paramount Theatres department, and is the most successful handling of the indirect illumination yet devised for exteriors. Hitherto most indirect lighting has been done through the use of concealed spots, but here the lighting is by means of bulbs hidden in the frame of the signs. This not only requires less current than is used where bulbs are employed to form the letters, but the result is more distinctive.

In the cut the picture on the left shows the sign on the front of the marquise and, back of the three rows of lights under the marquise, the sign set against the theatre entrance. On the right is shown the south side of the marquise, which is duplicated on the north.

Blue and Gold

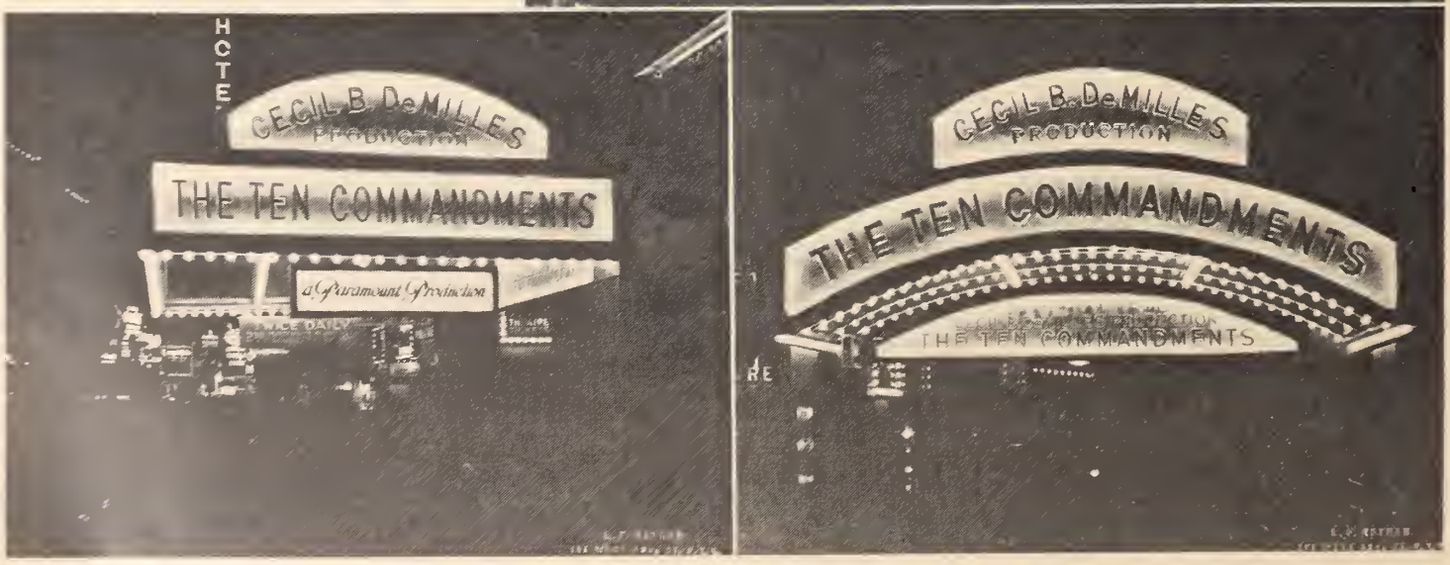
The ground of all the signs is a light blue, which has a strong visibility through the day and is even more pronounced at night. The letters are cut from wood, rounded and set, by means of iron pegs, about four inches from the surface of the ground. They are gilded. In the photograph there is apparent a certain amount of shadow around the letters, due to the weakened illumination as the distance from the hidden bulbs is increased, but it requires the camera to develop this fact for to the eye the blue ground appears to be evenly illuminated and the gold letters stand prominently against a solid ground. It is the most striking sign along theatre row and it looks almost as well in the daytime as it does at night, lacking only the brilliancy of the light in daylight hours. It is a distinct advance in sign work.

For Credit Lines

Inside Hugo Riesenfeld, who planned the stage production, offers another novelty in the form of a stage setting which obviates the mile or so of credit lines usually following the main title.

At the rear of the stage is an Egyptian gateway with the ten commandments lettered on the gates. Ten feet in front are massive pillars, with seven-branched candlesticks. On one side appears the cast and on the other the credits. These appear in letters of light against the painted stone ground, and are disclosed as the house is filling. The lettering is large enough to be clearly read from the rear of the house.

As the main title is started, the gates slowly open and at the same time the pillar wings, which are on rollers, are drawn back to give a full view of the screen from the sides of the house. Only the main title is screened, and the story is started at once.



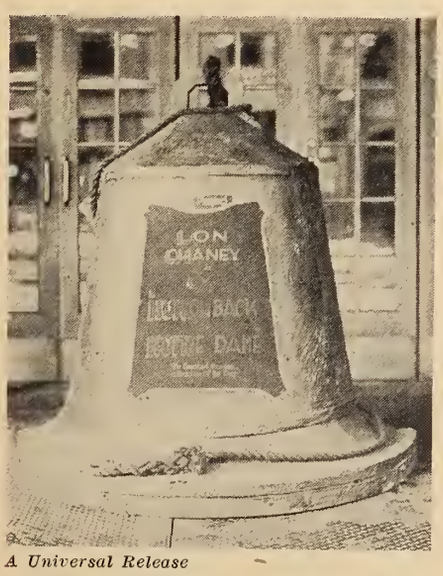
A Paramount Release

A NOVEL FORM OF HOUSE SIGN DEVELOPED BY HAROLD B. FRANKLIN FOR "TEN COMMANDMENTS."

Unlike the usual form of sign this does not show direct light. The letters, which are gilded, are set several inches in front of the light blue ground, and the entire surface is lighted by concealed bulbs around the rim. Standing in the very centre of the world's greatest electrical sign display, they more than hold their own. The front is shown on the left, and the side to the right.

The Hunchback Bell Is Novel Attractor

One of the novelties prepared on The Hunchback of Notre Dame is a large bell of papier mache about five feet tall. This carries a shield advertising Lon Chaney in his wonderful performance, and ties up with the use of the bell in newspaper cuts and other material.



A Universal Release

THE HUNCHBACK BELL

This bell is standing in the lobby of the Tivoli Theatre, Toronto, between a pair of display frames and a solid "book" with a heavy metal clasp, and it outranks either as an attention getter because it is more novel.

The Hunchback is not a play that should need much lobby work, but it does not hurt to smash at them from every angle, for the more widely sold the play the better the after effect created. The play will help a house beyond the immediate engagement.

Exploitation is the cocktail that whets the patron's appetite.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

UNDER The Red Robe being longer than the average film run here, the musical incidents were cut down to three in number, and were also shorter in time. The musical numbers embraced an orchestral presentation, a solo and a ballet prelude to the picture. The Topical Review filled out the show.

The Mark Strand Dance Orchestra, which has been enlarged to twelve pieces, did a turn on the presentation stage in three specially arranged melodies. The first was "Linger Awhile," in which two pianos were featured in addition to the xylophone played by Director Harry Breuer. The second was "The Bullfrog and the Coon," by a saxophone sextette from the orchestra, standing a la Brown Brothers formation. The third was "San," featuring the trumpet and slip-horn. As an encore "The World Is Waiting for the Sunrise" was played.

The set was an exterior veranda, with windows of the house to the right, and a tree center stage. All was backed up by a plush cycloramo. Light blue spots on the tree and back drop, while white box lamps shone behind the windows, made a night effect. Amber spots were on the musicians for the first number, and for the saxophone sextette everything was dimmed off and the six were flooded by a Mestrum 150 ampere from the booth. The third number went back to the first combination. No front lighting was used.

Tom Williams, baritone, appeared on the apron of the large stage in full dress, singing "Lovelight," by Goatley. He was under an amber spot from the booth. One of the booth Mestrums covered the stage with a deep blue flood, and the dome floods were light green and deep violet on the orchestra. Magenta x-rays, with blue foots on the large stage. Two entrance spots, light blue, crossed on the ceiling. Blue coves.

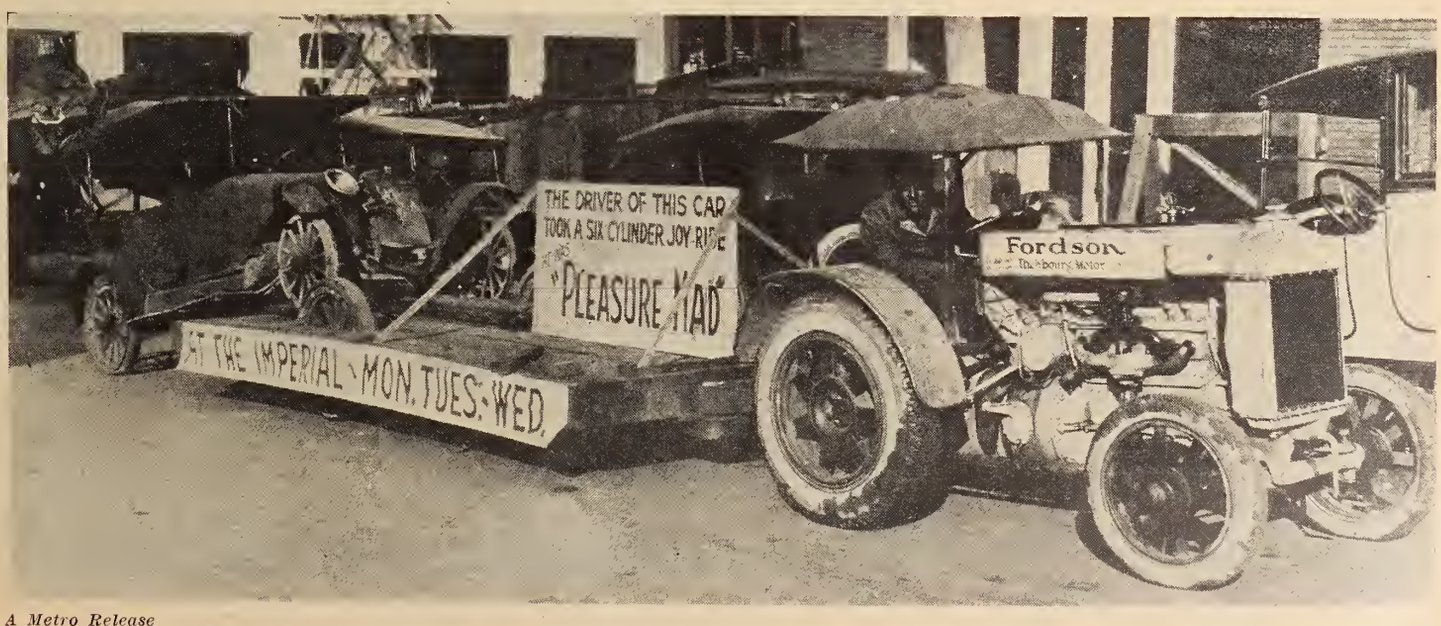
Two ballet incidents from Delibes' "Coppelia" employed the premier danseuse and six girls. The set was a country cottage with a sky cycloramo and foliage border. Set piece piazza with seat on each side, vine-woven. Dancers wore ballet dresses with overdresses of chiffon bordered with colored ribbons, and poppies in their hair. The premier danseuse made her entrance from inside the cottage, the other dancers from left exit. The front lighting was the same as used with the baritone with the exception that the dome flood of light green was dimmed out. Amber spots lighted the set and dancers, with straw spot on the premier danseuse.

Wrecked Automobile Helps Pleasure Mad

Although there is nothing in Pleasure Mad that deals with an automobile smash, a wrecked car was used in the preliminary campaign in San Francisco, and many managers have taken up the idea, the tie-up being that the driver of the bus was Pleasure Mad.

About the best handling of the idea was worked by the Imperial Theatre, Asheville, N. C., where a perambulator was formed of a tractor, a trailer and the crippled car with its front wheels resting on the rear of the trailer. The sign merely states that "The driver of this car took a six-cylinder joy ride. He was Pleasure Mad." The credit banner on the tractor suggests that it was borrowed from the Ford agent.

Most managers will find that the emergency car with a derrick which is maintained in most garages will suffice to drag the invalid car around town, but it certainly helps to go to a little more trouble and elaborate the stunt as was done in this instance. The extra care taken will suggest an extra big production. "Good enough" may be all right, but there is more money in "best possible." The extra work probably meant a very material addition to the ticket sales above what the simpler tow would have cost.



A Metro Release

THERE IS NO WRECKED AUTOMOBILE IN THE PICTURE, BUT THIS STUNT IS LIKED

The smashed car was first used for "Pleasure Mad" when they were introducing it in San Francisco, and a number of other managers have followed the original lead merely because it gives a striking perambulator and can be tied to the title. The Imperial Theatre, Asheville, N. C., devised about the best layout yet for this stunt, a tractor, a truck and the car itself.

A First National Release

YOUTH REALLY FLAMED IN THIS STORE WINDOW IN NEW ORLEANS

The Strand Theatre took a window showing and copies a poster suggestion to show a girl covered with chiffon flames. Two paintings, numerous stills and flapper hats completed the display, which helped to send business skyward plus.

Burned a Lady for Flaming Youth Show

A picture has to be pretty well known to get a window mostly to itself the week before Christmas, but good ideas won a milliner's window at the peak of the Christmas shopping in New Orleans.

The Strand had Flaming Youth and persuaded the store that the widely known title would get attention for the merchandise. A cutout was made suggestive of a nude figure standing atop the world, the title being placed on the circumference. The figure was partly concealed by a veil of flame colored chiffon kept fluttering by means of a concealed fan and lighted with a spot. Men and women alike stopped to see what it was, and they took in two oil paintings and a collection of stills. Then the men moved on but the women stayed to look at the hats, which were supposed to be models of those used in the production. The store made some good sales and the theatre receipts went up so high that the manager of the Strand wondered if he really were still in New Orleans.

Built Special Lobby for Pioneer Trails

Since the Blue Mouse, Tacoma, went to a full week, first run policy, J. W. Houck has been spreading himself on his lobby displays, and this setting for Pioneer Trails is one of his best.

In place of three sheets on the corner boards he used paintings to suggest blankets with gay borders and against each he placed four stills. The board was carried down into a teepe on which the title and billing were lettered.

There was a nicely built lantern for the centre of the lobby and above the corner boards were profiles painted to suggest war bonnets placed on circles also carrying the titles. There were two of these on each side and two over the box office, the latter being flat against the wall while the others stood out from the building. A pair of guns rested against a painting set before the box office railing and the door panels were painted to back up cutouts from the paper. The entire lobby was a blaze of color yet the display was wholly in keeping with the title.

Scrap Book Stunts Help in Pottsville

Leon J. Bamberger, of the home office of what used to be the Paramount Exploitation Department, grabbed his scrap books and dropped down to Pottsville, Pa., to help the Garden Theatre put over "Big Brother," with a bang.

His first step was to hitch the local paper to a newsboy and Boy Scout matinee the Saturday before the opening, permitting the Mayor to be the ostensible host, or perhaps it should be "persuading." Anyhow the invitations were in the name of Mayor Oren J. Bearstler, and the paper was the donor of three front page stories on the event.

Then Bam indited a personal letter to the Mayor in which he "mailed" in the shape of a three eights asking him to bring a theatre party to the New Year Eve performance, and the Mayor responded in a similar space telling that he would be glad to come as he understood that it was a play well worth while. Then he sent out personal letters on official stationery urging his brother Elks to be among those present, but forgetting to enclose passes. A lot of them were glad to buy tickets.

Bam further hooked a taxicab company into using a two sixes to advertise that they would give single tickets to all patrons of the cabs on New Years Eve. This advertisement ran for two days, and the company also used spare tire signs the entire week.

Outside of getting the publishers to send men down to push the plugger song that was about all the extra work Bam did, but it made a good start for the new year.

Quoted Physicians

Tod Browning, of the Olympic, New Haven, got a lot of reading notice on Black Oxen when he persuaded a newspaper man, who sometimes helps him with his publicity, to interview physicians on the gland operation. Ninety-eight per cent. of the physicians are either strongly for or against the idea of the Steinach treatment and are perfectly willing to get a little advertising by being quoted, since ethical considerations prevent their direct advertising.

It made an interesting symposium and the reporter had no difficulty in unloading the story onto the desired editor, who ran it as news, even though there were occasional references to Black Oxen and "a story shortly to be seen in a local picture theatre."

For the rest Tod plugged the book sale at a store around the corner, which had three hundred copies on consignment.

A Vitagraph Release

NOTE THE TEPEE TITLES FOR PIONEER TRAILS

These are the idea of J. W. Houck, of the Blue Mouse Theatre, Tacoma, who planned a number of novelties for the putting over of this Vitagraph special under the first run policy of the house. See also the lantern and the profiles above the three sheets.

Exceptional Frames Helped The Bad Man

One of the best selling features of the campaign of the Rivoli Theatre, Portland, Ore., on The Band Man was the frames. Manager Weider adopted the head of Blinn as a sort of trade mark and used this on every wall and floor frame in the lobby display, hooking up with a generous posting of the same head around town. It made an exceptionally striking display.

A First National Release

ONE OF THE FRAMES

With the exception of the corner boards these frames were shadow boxes of dark color, lined in gilt and with a plaid background in vivid colors. The stills were placed against this ground, cut into irregular shapes and outlined in gilt. Following the common western custom they were not pasted to the backing, but were set on blocks which held them an inch or so from the surface.

The heads were fastened to the front frame and a cord supported an ornamental card giving the star and title. It was a little thing, but it doubled the display value of this part of the sign. To each frame was also affixed a smaller card in the shape of a circle with a bar across the top from which depended a pair of tassels. On these circles were lettered some of the clever titles from the play, a different one on each card. These were taken from the press book.

The photograph gives a good idea of the effect, but it would require color reproduction to show what this work really was. It put The Bad Man well up among the six best sellers. The smaller cut gives the detail

A First National Release

EMPHASIS THROUGH REPETITION HELPED THE RIVOLI, PORTLAND

That's Portland, Oregon, of course. Portland, Maine, doesn't exploit. All of the wall and floor frames were of uniform style and the repetition of the head was the chief selling point for a production that lends itself well to exploitation.

A Universal Release

ONE OF THE CONTESTS WHICH HELPED HUNCHBACK IN LONDON

The Referee was given £30 as prizes for the best imitation of the facial make-up as Lon Chaney in "The Hunchback of Notre Dame" and it gave much more than that in advertising for the picture which was then playing at the Empire. This is a new idea.

London Contest Is Happy Suggestion

Something new in contests comes from London, where the Universal exploitation gave the Referee money for prizes for the best facial make-up in reproduction of Lon Chaney as Quasimodo in The Hunchback of Notre Dame. It strikes us that it should be worth a great deal more than that to put on this make-up, but people will do a lot for thirty pounds and the stunt won a lot of attention for the engagement of this masterpiece at the Empire Theatre.

The illustrations show two of the contents bills which are carried by the London newsboys and repeated on the news stands and delivery wagons. Just the poster locations alone would be worth a great deal more than the value of the prize and whoever put this over did something well worth while.

Incidentally it opens up a new line of contest suggestiou. There are many clever make-ups which can be utilized for similar contests, though Chaney's make-up in this play is something that will not be equaled for a long time to come.

A Universal Release.

HOW THE "LADY OF QUALITY" 24-SHEET WORKS AS A CUTOUT

This display was made on the marquise of the Cameo Theatre, on Forty-second street, just off Broadway, New York City. The high sides of the structure cut off a part of the picture, as you approach the house, but there is one on either side to offset this.

Producer-Composer Tied to His Metro

Victor Schertzinger, who produced "The Man Life Passed By," is the composer of a number of dances, and knowing this, Phil Gersdorf tied into the Examiner when the production was being exploited at Loew's State Theatre, Los Angeles.

The Examiner was pulling a dance tournament to decide the amateur champion of Southern California. The prize was $1,000 and contestants were coming in from all over that part of the State. Gersdorf offered the theatre for the staging of the finals and Schertzinger's Marcheta was decided upon as the official music. This got a number of newspaper stories, with pictures of the director, and the place was packed with those interested in the outcome of the contest.

Defied the Police

A masked pedestrian with a back sign reading merely with the title was used on the street in defiance of local ordinances, and a scene model of the prologue set, with special lighting effects was used for the lobby attractor.

Practically every vacant house carried a sign reading "Don't Be The Man Life Passed By. Own Your Own Home. See———." All the realtor had to do was to strip this one sheet with the address portion of his regular window sticker.

In Los Angeles he was decidedly not the man life passed by. Everyone came to cheer him up.

Gauze Drapes Help Give Depth to Lobby

Handicapped by a small and shallow lobby C. R. McGowan of the Strand Theatre, Nashville, working with his assistant, G. P. Banniza and helped by W. R. Arnold, of the First National exploitation, got a lobby that fitted the idea of Trilby.

Making a well painted banner his top line, he draped from there to the arch with lengths of gauze, bringing the side pieces down below the frame. This broke the perspective and took the emphasis from the shallowness of the space. He used a 24-sheet cutout for the centre with a six and a three on either side wall and a one sheet frame on one side and a double insert on the other.

It gave a very pretty effect save for a cutout from the one sheet which was put on the insert frame. Pretty in itself, it was stuck on the frame with no apparent reason. It looked as though he had it and having it was putting it where it did not belong. It would have been better over the box office and still better in some store window, extended into an annuoncement card.

Browning Has New Kid Matinee Idea

When Tod Browning, of the Olympic Theatre, New Haven, began a series of children's matinees on Saturday morning, he explained that he did it more for the advertising than for the little money these specially priced performances brought.

That was precisely how it was, but there were not lacking those who sneeringly suggested that the dimes were his first consideration. That got Browning's goat, so he turned these shows over to the American Legion Post with the understanding that the money was to be used for a Christmas party to poor children.

The Legion took the trusteeship and the party was given the week Tod played Boy o' Mine, and he showed that to one of the most appreciative audiences of the year. Each child was given candy and a toy and had a wonderful time.

And not only that, but it built up the paid business on the picture and helped sell Jealous Fools later, because Ben Alexander appears in that production. It was practical all-around charity.

A First National Release

DRAPING THIS LOBBY HELPED TO GAIN DEPTH.

It is the Strand Theatre, Nashville, and by the use of a few short lengths of gauze the shallow lobby was given a suggestion of spaciousness that helped the picture. This is a nice layout except for the cutout over the double insert frame.

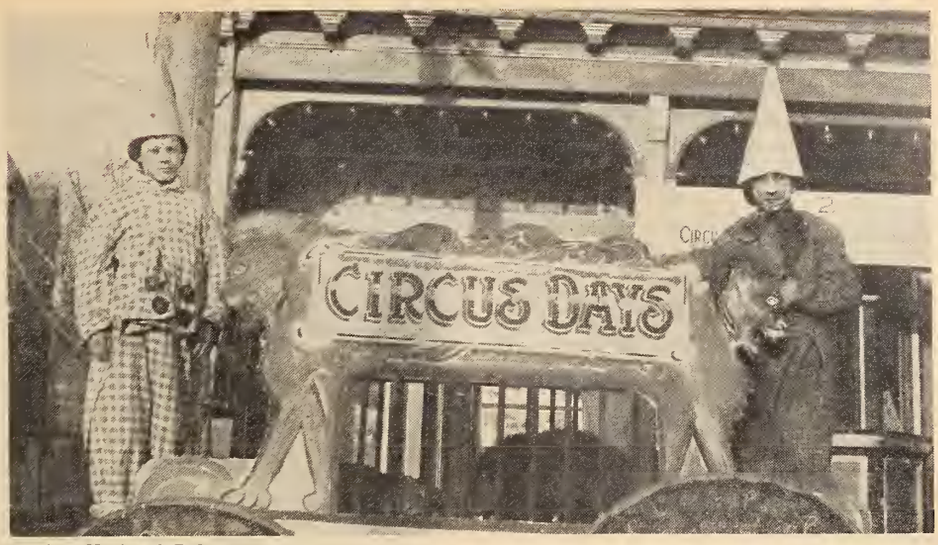
Girls Were Winners of Coogan Contest

It is pulling it lowdown to tell that the winners of a Jackie Coogan contest were girls, but that is what happened at the Strand Theatre, Truro, Nova Scotia, when Jean Dewar and Margaret Lewis won the prizes from eight boys and two other girls.

A. A. Fielding, the manager, made the newspaper men and the advance man for a repertoire show the judges, and they made a fair decision, but it surely is tough on Jackie. It stole half a column on the front page, and Mr. Fielding backed this up with a parade.

The parade included a dozen boy clowns, a rube band and a den of ferocious stuffed bears, or at least they were ferocious when they were alive. In view of the fact that they had been dead a long time, Mr. Fielding felt it safe to make the bars of their cage "half round" moulding, which is cheaper than the usual dowel, and more easily obtained, since any saw mill or lumber dealer carries it in stock. Painted black it looked enough like iron to give a feeling of security to the spectators.

The rest of the cage was made of compo board, the two sides cut alike and then painted. It's a rather poor photograph, but you can get the idea.



A First National Release

THIS "CIRCUS DAYS" FLOAT WAS HOME OF BEARS

They were merely stuffed animals so it was all right to make the bars of half round moulding. The rest was canvas. Designed by A. A. Fielding, of the Strand Theatre, Truro, N. S., for Jackie Coogan exploitation with a contest which was won by girls.

Made Broncho Buck with Simple Rig

Some time ago we showed a bucking broncho photograph, but this photograph of a somewhat similar rig by Hugh G. Martin, of the American Theatre, Columbus, Ga., gives a better idea of the simple mechanism.

A small motor is fastened to a box so that the pulley extends over the edge. This is connected with a home-made wooden pulley with a peg near its circumference to which is attached a rod which rises and falls as the wheel revolves. The other end of this rod is fastened to the hind hoofs of a cutout of Hoot Gibson astride a broncho. This cutout, stiffened with compo board, is loosely bolted to an upright at the rear.

As the lower pulley is several times the diameter of the motor wheel this cuts down the speed until the bucking resembles the well-known storm at sea effect favored by the best of the untamed western nags.

It is simply made, but it kicks a lot of extra coin into the box office, at least it did on The Ramblin Kid.

A Universal Release.

A MOTORIZED BRONCHO FOR HOOT GIBSON'S ENJOYMENT

The cutout is pivoted on an upright and operated by a motor driven pulley with a rod to the hind hoofs of the horse Hoot rides in the "Ramblin' Kid." The display was built by Hugh G. Martin, American Theatre, Columbus, Ga.

Found Another Norma

When Sid Lawrence, of the Regent Theatre, Grand Rapids, staged a resemblance contest for Norma Talmadge's double, only twenty-five girls came forward with the idea that they looked like the star, but it gave the Herald a lot to talk about, and they discovered a girl who looked more like her than her sisters.

The contest was ostensibly conducted by the paper and there was not a single mention of Ashes of Vengeance until the blow-off, when the Herald announced that the winner would be the guest of the Regent management and would receive the prize on the stage of that theatre during the showing of Norma's greatest achievement. Even then it looked like a last moment thought, but it drew so many persons to this performance alone that the pearls showed a profit and there was velvet on the extra business for the remainder of the week.

Sometimes it pays to let the paper take all the credit, while you get the ticket money.

Pennant Spellers

Replacing the cutout title letters with pennants each bearing one of the letters of Ashes of Vengeance was the chief appeal of H. B. Clarke, of the Garing Theatre, Greenville, S. C. He backed this up with large profile fleur des lys under the banner, with compo board knights guarding a picture of Miss Talmadge and Conway Tearle.

The drawing was rather stiff, but it served to give emphasis to the fact that this was a better picture and to put over Miss Talmadge, who in her turn packed the house for a record business. Then Clarke sent the knights and the lilies to the store room to await their next call.

Dated the Town

Reading, Pa., is a brisk little city with a taste for jazz, so Joel Levy, of the Capitol Theatre, made a nice increase in business on The Wanters with date cards.

He put out a stylish looking girl who was provided with slips, ostensibly the personal card of Marie Prevost. In one corner was written: "I am a Wanter. Meet me at the Capitol Theatre." On alternate days another girl handed out heralds in the form of blotters. Between them they managed to get a lot of extra business for the house.

Make one new patron a day.

Finds a Follow-up for Classified Ad.

Generally the classified advertisement is that and nothing more. It may put over the title, but it bears little relation to the rest of the advertising. Milt D. Crandall, of the Rowland and Clark theatres, Pittsburgh, has found a way to beat this.

He inserted a headed want ad for a man who did not expect to live more than a week to become a temporary husband. He did not expect any replies, but they got several hundred letters, some telegrams and six applications in person.

Wanted—A Temporary Husband
Young girl, 22 years of age, attractive, must marry within a week. Will pay any man who marries her well, but he must leave her after the ceremony. Prefer gentleman of good breeding but one who does not expect to live longer than a week. Apply Barns and Burns, Rowland & Clark's Liberty theater
This is the Little Ad
that caused the talk and brought thousands of dashing Lotharios to share the great happiness of Sylvia Breamer!
Yes, They Were Willing to Die for Her!
But, alas! It was all in fun. So Pittsburghers may live to laugh at
"Her Temporary Husband"
Far better an honest love without marriage than marriage without love
SIDNEY CHAPLIN at his funniest!
A FIRST NATIONAL PICTURE
Rowland and Clark's
LIBERTY
PENN & SHADY
Rowland and Clark's

A First National Release

CRANDALL'S FOLLOW-UP

This gives a strong local touch to the theatre's regular advertising and at the same time increases the effect of the classified work. The display advertisement becomes something of greater interest and those who read the classified appeal will remember it again and at the same time be sold on the story. Milt does not add that he took the letters over to the newspaper to rib them up on a story, but probably he did.

A First National Release

A CAPITAL LOBBY DRESS FROM THE HAMILTON, LANCASTER, PA.

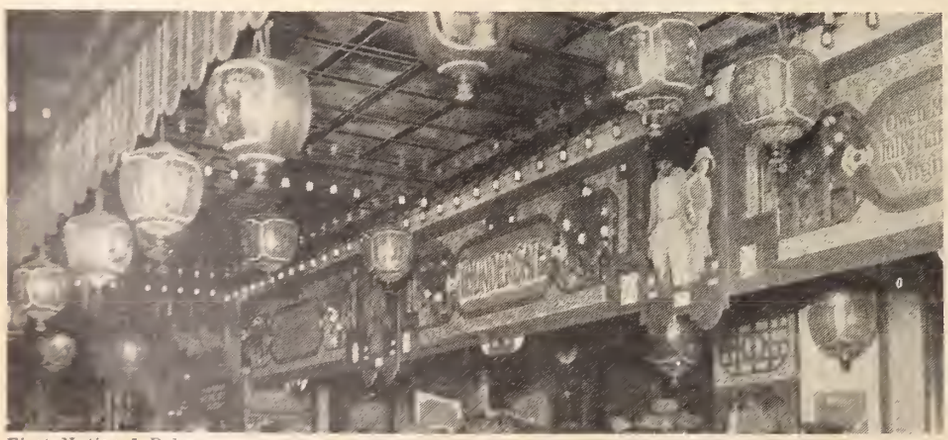
Dulcy was the New Year's attraction, which explains the Christmas tree hangover. The high point is the miniature stage on which a cutout of Constance Talmadge is shown. The idea is not new, but it is clever, and this is about as nice as we have seen.

Built Up a Banner with Paper Lantern

Japanese lanterns served to give a touch of beauty to the lobby of the Liberty Theatre, Seattle, for the showing of Thundergate. The artist did some capital work on the painting, supplementing the brush with cuts from the lithographs. The title showed in the central panel with the billing on the left and the cast on the right.

The lanterns not only edged the under side of the marquise, but they were carried into the shallow lobby and the box office was masked with a screen painted to match the general design of the banner, with panel screens on the side walls. There were too many persons standing around the lobby to permit this detail to be properly shown.

Leroy V. Johnson has been turning out some unusual work for this house, but nothing he had done has been better than this display, which, of course, lends itself extraordinarily well to colorful treatment. The display was not particularly expensive.



A First National Release

JAPANESE LANTERNS SUPPLEMENTED THE THUNDERGATE BANNER

The banner used by the Liberty Theatre, Seattle, was of characteristic design and in the bright colors of the orient. Paper lanterns of unusual design supplemented the display and made the under side of the marquise doubly attractive.

Mayor Sold Columbus Through Proclamation

Instead of trusting to the interest of educators to put over the historical series made by the Yale University Press and distributed by Pathe, the Jensen & Von Herberg interests in Seattle got the Mayor to issue a proclamation calling on all patriotic citizens to see the first picture of the series "for all will be inspired not only by the accuracy, beauty and unusual entertainment value of Columbus, but will reflect upon the early history of the country and the causes which have developed it and brought it to its present foremost position."

For the school angle a poster contest was decided upon with classes for grammar grades, high school and college students. All posters had to be original treatments of some phase of the history of Columbus. The size was required to be 22 by 28, and any medium desired could be used.

The art organizations as well as the Parent-Teacher' Association got behind the idea for a drive which produced a number of really good studies which were employed for lobby decoration and window work.

Likes Broadcasting

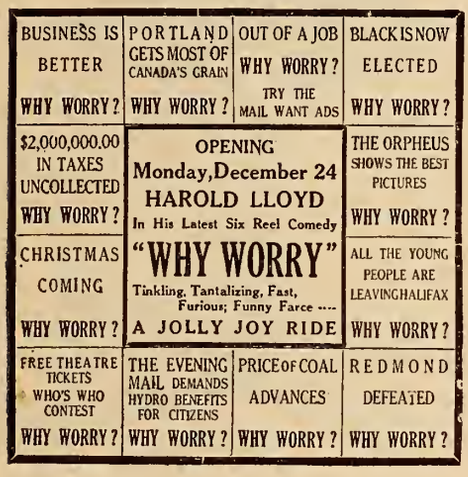
At the suggestion of Jean Belasco, a Universal promotion man, the Liberty Theatre, Kansas City, arranged to broadcast its program. Now Manager Balsley would not be without it. He worked it first on his program for The Acquittal and followed on The Darling of New York.

The radio company reported that several hundred telephone calls were received and many more postcards from listeners-in from all over that section, while there were other hundreds who came into the store for apparatus and mentioned the stunt.

In this connection it might be well to remember that Rothapfel figures that broadcasting the program of the Capitol Theatre, New York, is worth about $5,000 a week to the house.

Condensed Hook-up Sold by a Sample

Alex. A. Macdonald, of Acker's Theatres, Halifax, N. S., sends in his campaign on Why Worry at the Orpheus, which includes a condensation of the co-operative page idea. His first experiment on this line is a four eight and a halfs with the panels written to get laughs or interest. It was run several days before the opening. It is probable that this got more reader interest than the best



A Pathe Release

THE STARTING GUN

straight could possibly have gained. People who would pass over any display announcement are caught and held by such statements as that business is better or that Portland gets most of Canada's grain trade. There is also a throw to a recent election in one statement to the effect that "Black is elected" and another announcing the defeat of Redmond, both ending with "Why worry?" This cements the title to the reader's memorizing apparatus as even pictures could

A Pathe Release

WITH THE MERCHANTS

not. Apparently it got enough attention to create a merchant demand, for a five elevens were used two days later, planned along the same lines but with half a dozen merchant mentions in the boxes, mixed with the same style of attractor as before. This is a hook-up page in miniature and offers a good suggestion to managers who are unable to persuade their own merchants to come in. Almost any store will pay a dollar or two for a small box where it might not be willing to invest larger sums in an eighth page for a straight single or double page combination. Having been interested in the small investment, they may see the value of taking larger spaces on some later title. This is clever selling by sample and should commend itself to those who have trouble in getting their own town interested. The following day Mr. Macdonald took an entire page for his own use, following the same make-up, but with a change of copy and with a cut in the central space. This on the Saturday before the Monday opening. He writes that the worrying was done by the patrons when they came late and saw how slim were their chances of getting in. The management did not worry, but wore a typical Lloyd grin. A Santa Claus cut and Christmas greeting replaced the Lloyd cut for the opening day, and this full page was the first to discard the comedy box idea. There was a smaller space taken the twenty-sixth to announce the holding of the picture for an additional day. It was a simple but very decidedly effective campaign, and Why Worry is by no means the only title to which this idea may be applied. It need not even be held to a comedy, though the jazz style works best for a comedy offering. Mr. Macdonald makes his debut in this department with a strong contribution. We hope he comes in often. He writes that he sent two other campaigns under separate cover, but they did not reach us. He also writes that he has been a reader of Moving Picture World for seventeen years, though until the last couple of years his interest was more in F. H. Richardson's department, since he is a graduate from the projection room.

Another Pretty Ad for Cosmopolitan

This half page for the Cosmopolitan Theatre, New York, for The Great White Way, is almost of course, from the Evening Journal. With the combined art forces of Cosmopolitan and the Hearst newspapers to draw from, it will be noted that the announcement, save for the signature and title, is all type. It would have been possible to produce a display in hand lettering that would have been a very pretty thing, but the big idea was to advertise the picture rather than the art staff, and the result is a very pretty type layout in which the small lines are doubled up to make easier reading and the entire planning of the type display makes for neatness, order and legibility. Few advertising displays conform as closely to the rules for good typesetting, and this might well serve as a model. It might seem that there was an excess of cut, but we take it that space bills are negligible even at $1.50 a line, when the money goes out one pocket into another and the cut helps, though so much is not really necessary to gain the full display. It does not infringe upon the space needed for the type display and it assuredly does help the appearance of the space, which is given greater attraction though perhaps no greater selling power. There are three quotations from other newspapers, but they are so well selected that the usual objection to quoted criticism does not hold. They might as well be selling lines written by the management, and they will have that effect with those who no longer follow critical comment closely. The cut will probably mud up in the reproduction, since the screen is already too fine, but you can get the typographical excellences, and that is the reason for this reproduction. It is a study in fine craftsmanship. Show it to your local compositors.

"It's the Life!"
The wonder picture of New York's "Main Street"
"THE GREAT WHITE WAY"
"Cosmopolitan's Surprise Picture!"
The most realistic and interesting reproduction of musical comedy, the prize ring, the race track and of night life on Broadway ever filmed.
An actual mirror of the great metropolis and a thrilling, tense story of celebrated figures of sport, art, theatre and the newspaper world.
"Most triumphant opening New York has ever known"
Don Allen, in the Evening World, says:
"Makes the recent Firpo-Dempsey battle look like a chess match in slow motion."
Andrew A. Freeman, in the Evening Mail, says:
"At last there is something new on the screen."
Martin Dickstein, in the Brooklyn Eagle, says:
"Never before had we been so genuinely proud of being a New Yorker . . . Should do more for New York than the climate has ever done for Los Angeles."
NO ONE EVER DREAMED OF SUCH A CAST
Anita Stewart, T. Roy Barnes, Oscar Shaw, Tom Lewis and a cast of the nation's celebrities and the entire Ziegfeld Follies chorus
VICTOR HERBERT AND HIS COSMOPOLITAN ORCHESTRA
PLAY VICTOR HERBERT SUCCESSES
Twice Daily at 2:30 and 8:30. Sunday Matinees at 2 P. M.
Cosmopolitan Theatre
COLUMBUS CIRCLE
THE MOST EXQUISITE CINEMA THEATRE IN THE WORLD
Seats on Sale 4 Weeks in Advance—Prices—Evenings, Sat. and Sun. Matinees, 99c to $1.50. Daily Matinees, Except Sat. and Sun., 50c to 75c

A Goldwyn-Cosmopolitan Release

A SPLENDID STUDY IN TYPOGRAPHICAL DISPLAY

Delightful Display Comes from Canada

This four nines from the Capitol Theatre, Peterboro, Ont., is something more than a pretty typographical layout — though it would be noteworthy on this score alone. It is a strongly selling advertisement in which the copy has been prepared with care. It is the work of J. B. Kennedy, who offers the opinion that "it is somewhat different from the usual runs of ads shown in Moving Picture World as it possesses considerably more white space." It has a great deal more than white space to commend it, though the space arrangement is singularly good. It has individuality, charm and conviction. It is not merely a set of phrases in type skillfully disposed to make an orderly and sightly arrangement. It is going to leave you with the impression that you will lose a real entertainment if you fail to see the picture

on one of the three days of its showing. It is written in terms of warm praise, and yet it does not sound extravagant or boastful, but rather it is the tribute of a purveyor of amusement to an artist he cannot help but admire. In the typographical display it is about all that an advertisement can be, but the physical appearance is but the mechanical support to the well turned phrases. Mr. Kennedy has produced a display that will

A United Artists Release

A MODEL DISPLAY

rank well up with the best work done on this picture anywhere, and we don't blame him for feeling modestly proud of his achievement. Working with only one cut, he has produced a really artistic appeal and it is going to require a lot of beating. The Capitol is one of the Paramount Canadian string. Were it in the Home Office section we feel certain that Mr. Kennedy would be custodian of Harold B. Franklin's trophy cup for at least one month, and perhaps longer. It is seldom that we have the pleasure of reproducing so harmonious an advertising display and when it is realized that it is done with a stock cut, the wonder becomes the greater, though United Artists gives excellent cut service in connection with its releases.

Makes Golden West the Covered Wagon

Reviving The Girl of the Golden West, the Knickerbocker Theatre, Nashville, Tenn., lets it ride on the fact that Kerrigan, who is the lead, was also star of The Covered Wagon. Dewey Mousson, the manager, uses the personal guarantee for an appeal, and disposes the rest of his argument very nicely in a series of type paragraphs over to the right. The exact ethics of trading upon the reputation of another success is open to debate. Here there is no effort made to create the suggestion that this is The Covered Wagon, though there is a prairie schooner in the drawing, more prominently featured than it is in the play, but there is capital made of the newer play though no deception is attempted as has been the case in some instances. Discarding ethics and studying the advertising display, which is more the province of this department, we like the clean cut type, but think that the lettering of the titles might have been bettered. In an effort to gain emphasis the main letters have been edged with a light line suggestive of a snow effect. This is supposed to give prominence, but does not seem to have achieved this effect, though it may look better in the reduction than it does in the original. The drawing is capitally done, with the chief value found in the black mass at the bottom, which has been worked in to give strength to the lighter work above. The circle is made a part of the drawing through the suggestion of the sun, though a rayed sun is generally symbolical of the rising sun of the east rather than the setting western sun. The rays help the design, but they hurt the display value of the lettering. A bare white would have made the star and title stand out with far greater strength. The halftones are the weak points in this design, but the halftones are of slight importance. This is an eight elevens, which is considerable space, but it helps to convey the suggestion of bigness.

Peggy Personalities

The Baby Peggy resemblance contest was the way Eddie Collins put over The Darling of New York at the Capitol Theatre, Houston, Texas.

For two weeks Eddie had the Chronicle tied to a contest for which he supplied the modest prizes, glory being the real incentive.

Any fond mother could send in her little girl's picture. If the child resembled Peggy, the paper printed the picture. The most striking resemblances won prizes, but every mother bought copies of the Chronicle to mail to friends and relatives all over the state. Naturally the newspaper used as many cuts as it honestly could, and the more they used, the better Eddie liked it. Nice for both of them.

Ample Illustration Sells Ponjola Well

Where space is not counted by lines but by cheap inches, this four column plan book cut on Ponjola is excellent. The same thing has been as well done in some of the smaller measures, but there is a demand for large cuts from the small towns, where space bills are not terrifying, and the artist has worked out a nice design, having plenty of room to bring in some of the dramatic incidents as well as the two phases of the character played by Miss Nilsson. This is a four twelves from the Cummings Theatre, Fitchburg, Mass., and it shows a good handling

Matinees 10c, 20c, 30c
CUMINGS
BIJOU AMUSEMENT COMPANY
Evenings 55c
ENTIRE WEEK OF DECEMBER 17
Ponjola
She Masqueraded As a Man for Love!
A Romance of Paris and the African veldt
To Gamble! To Drink! To Flirt! To Live!
WITH JAMES KIRKWOOD — ANNA Q. NILSSON — TULLY MARSHALL
TODAY — RUPERT OF HENTZAU

A First National Release

HAS PLENTY OF ROOM

of a cut plus lifted lines. It is interesting to note how the big selling lines in bold face are followed by smaller type talk which does not interfere with the display, yet which supplements the big lines for those who want to know more about it. In a larger town it might be well to trust to the big type lines alone, but in the small places they have more time for reading, and it is profitable to give them more to read.

Would you buy some national brands if you saw them advertised the flamboyant way you advertise your pictures? Wouldn't you think that the claims made were flamboyant lies? Then why do you?

THE GREATEST PROGRAM OFFERED YOU THIS YEAR!
KNICKERBOCKER
WHERE THE BEST PROGRAMS ARE ALWAYS SHOWN
PRESENTS
J. WARREN KERRIGAN
Star of
"THE COVERED WAGON"
in
"The GIRL OF THE GOLDEN WEST"
ALL THIS WEEK
Let's live over again the chivalry, romance, danger and thrill of the '49ers!
Here is the drama of the Golden West, told by a master of the emotions. It'll thrill like the old, old calling that the '49er heard.
With
J. WARREN KERRIGAN AS RAMIREZ
SYLVIA BREAMER AS THE GIRL
RUSSELL SIMPSON AS THE SHERIFF
ROSEMARY THEBY
WILFRED LUCAS
THERE'S A CAST!
EXTRA!
PICTURES OF
The ARMISTICE DAY CELEBRATION
Dedicated to the soldiers' memory at Centennial Park.
SPECIAL ADDED: "NAYLOR'S SEVEN ACES"
I personally recommend this program as the biggest and best offered this year—
Dewey Mousson
MGR. KNICKERBOCKER
NO ADVANCE IN ADMISSION:
ADULTS 30¢
CHILDREN UNDER 8 10¢
The Greatest Jazz Orchestra in the South.
ALSO THE FAMOUS KNICKERBOCKER COMEDY

A First National Release

A PRETTY DISPLAY HELD DOWN BY THE RAY LINES

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Marriage Circle"

Lubitsch Special for Warners Is Amusing, Brilliantly Directed and Superbly Acted Domestic Comedy

Reviewed by C. S. Sewell

In his second American-made picture, "The Marriage Circle," for Warner Brothers, Ernst Lubitsch, the famous European director, has not only again demonstrated his genius but his versatility as well. He has shown he is as much at home with an intimate domestic story as with the spectacular and heavily dramatic and produced a comedy on unconventional lines that is brilliant and sparkling.

With a technique as revolutionary as Chaplin's in "A Woman of Paris" and resembling it in its subtlety, he has handled a rather daring and sensational theme with simplicity and directness; concentration of action, incident and even sets being always evident. For instance, he confines his scenes to the particular portion of the set in which the action occurs, puts over his points with a minimum of footage, having his characters portray whole situations in a gesture, a look and even by absolute inaction at times. It is an excellent example of finely handled pantomime; there is a minimum of subtitles, but few are needed, for the situations are so deftly handled as to render them unnecessary.

Lubitsch has taken a domestic entanglement involving an intimate circle of friends in Vienna, wherein a flirtatious wife whose husband has tired of her uses all her feminine wiles to win over the happily married husband of her best friend. With possibilities for handling both as a problem play and a melodrama, he has kept the comedy element always uppermost and in situations which threaten to be melodramatic he deftly turns the scale, as when the heroine feigns an attempt at suicide the disgust of the hero is shown when he finds the pistol was not loaded, and the heroine after he leaves calmly manicures her fingers.

So different is this picture that its box-office appeal is difficult to gauge. With its distinctly continental flavor and atmosphere and with the code which surrounds married couples weighing lightly on the conscience of several of the characters, although there is no great moral transgression, the theme is snappy and skims on thin ice and will not appeal to the conventional minded, its subtlety and wit may also be over the heads of certain classes of patrons. To those who can appreciate its humor, cleverness and masterly direction it will prove a delight, but many may feel that the picture can stand cutting to less than its present 8,300 feet.

By no means the least of Mr. Lubitsch's accomplishments is his superb handling of his players. Adolphe Menjou equals his performance in "A Woman of Paris," Monte Blue and Marie Prevost in the leading roles and Florence Vidor and Creighton Hale as well measure up to the same standard in characterizations quite different from their usual types. Mr. Lubitsch has brought out to the utmost the abilities of his players and one can well imagine director and cast as thoroughly enjoying the situations while they were being filmed, so natural and spontaneous seems the acting.

Cast

Charlotte Braun.....Florence Vidor
Dr. Franz Braun.....Monte Blue
Mizzi Stock.....Marie Prevost
Dr. Gustav Mueller.....Creighton Hale
Prof. Josef Stock.....Adolphe Menjou
Detectlve .....Harry Myers

Story by Lothar Schmidt.
Directed by Ernst Lubitsch.
Length, 8,300 feet.

Story

Married life is beginning to be boresome to Prof. Stock and when his flirtatious wife Mizzi sets out to win Franz Braun, the husband of her best friend, Charlotte, the professor welcomes the possibility of a divorce. Franz loves his wife and despite Mizzi's wiles he never entirely succumbs to her blandishments even though she cleverly diverts his wife's jealousy to another woman, leaving the road clear to herself. The situation is complicated by the fact that Franz's wife is greatly admired by his partner, Dr. Mueller, who, though not encouraged, loses no opportunity to press his suit. Out of this entanglement Franz finally comes clear and regains his wife's confidence, while Mizzi and Dr. Mueller turn their attention to each other, with Prof. Stock still without his divorce.

FEATURES REVIEWED IN THIS ISSUE

Fool's Awakening, The (Metro)
Jack o' Clubs (Universal)
Marriage Circle, The (Warner Brothers)
Restless Wives (C. C. Burr)
Shadow of the East, The (Fox)
Stranger, The (Paramount)
Week-End Husbands (F. B. O.)
When a Man's a Man (First National)

"Jack o' Clubs"

Herbert Rawlinson Stars in Appealing Universal Production

Reviewed by Sumner Smith

Everybody who holds Old Erin in tender regard, and many whose ancestry does not date back to that isle, will find the Universal picture, "Jack o' Clubs," starring Herbert Rawlinson, good, appealing entertainment. While a couple of the minor situations tax the credulity, there is much in the picture to commend it. For one thing, at all times it moves along smoothly, telling its story simply but effectively.

Rawlinson as the cop who cleaned out a tough district and won the heart of a cabaret girl is a buoyant, likeable character, and in the fight scenes in a regulation ring, with which the picture closes, he gets over the impression of terrific combat and aids the picture in ending with a distinct punch. Ruth Dwyer as the cabaret girl is an appealing heroine, and Eddie Gribbon an effective, though always melodramatic, villain.

The picture is thoroughly Irish, even the subtitles being couched in the familiar brogue. While plainly melodramatic, it nevertheless develops a good quota of laughs, one of the best being where the referee of the fight in the ring—there are several good rough-and-tumble fights—alternates the count over the combatants, as both are on the floor.

Cast

John Francis Foley.....Herbert Rawlinson
Tillie Miller.....Ruth Dwyer
Spike Kennedy.....Eddie Gribbon
Queenie Hatch.....Edith Ralston
Capt. Dennis Malloy.....Joseph Girard
Mrs. Miller.....Florence D. Lee
Toto.....Johnny Fox, Jr.
Otto .....Noel Stewart

Adapted by Rex Taylor from Gerald Beaumont's story.
Directed by Robert F. Hill.
Photographed by William Thornley.
Length, 4,717 feet.

Story

Patrolman Foley has the respect of the East Side until one day, in a fight with a gang, Tillie Miller, a cabaret singer with whom he has fallen in love, is struck on the head and taken to the hospital apparently dying. Foley believes that his club knocked the girl down in the mixup and loses his nerve, so that the gangsters fear him no longer. Learning that Spike Kennedy's blackjack was responsible, he fights the girl's former sweetheart in the ring and wins after a terrific combat, with the girl cheering him on.

"When a Man's a Man"

First National Production of Popular Harold Bell Wright Novel Looks Like Big Box Office Bet

Reviewed by C. S. Sewell

First National is offering an adaptation of one of Harold Bell Wright's very widely read novels, "When a Man's a Man." It is a western with a theme that will appeal to the average audience, dealing with a wealthy idler who at the behest of the girl he loves goes west, becomes a cow-puncher and makes a real man of himself. It looks like an unusually good bet for the average theatre.

An unusual angle has been introduced in having the girl marry another chap, but the hero finds solace in bringing about the happy culmination of the romance of a new-found friend and in providing an opportunity for a brow-beaten boy. While this will probably prove disappointing to some, the picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power.

This picture has been well directed by Edward F. Cline, whose experience in handling comedy situations stands him in good stead. He has introduced a number of laughs in the scenes where the hero tries to ride a horse and do other western stunts and in a

situation involving a dude professor from the east.

Coupled with these laugh getting scenes are excellent riding sequences and a lot of familiar material such as the hero being mistaken for a cattle rustler and being saved from lynching in the nick of time. There are a lot of other situations that have already proved their strong audience appeal.

The pulling power of this picture was demonstrated when the writer saw it in a suburban house on a rainy night, as the lobby was filled at the beginning of the second night show.

Cast

Lawrence Knight "Patches"....John Bowers
Helen Wakefield....Marguerite De La Motte
Phil Acton.....Robert W. Frazer
Kitty Reid.....June Marlowe
The Dean.....Forrest Robinson
Stella .....Elizabeth Rhodes
Nick Cambert.....Fred Stanton
Yavapai Joe.....George Hackathorn
Stanley Manning.....Edward Hearne
Little Billy.....Johnny Fox, Jr.
Prof. Parkhill.....Arthur Hoyt
Curley Elson.....Ray Thompson
Jim Reid.....Charles Mailes

Based on Harold Bell Wright's novel.
Directed by Edward F. Cline.
Length, 6,910 feet.

Story

Lawrence Knight, a wealthy idler, goes to Arizona when his girl chides him for doing nothing and suggests that he ought to make a real man of himself. He gets employment on a ranch and although he has a hard time in unfamiliar surroundings succeeds in finally becoming a first-class ranchman. In doing this, he is mistaken for a member of a gang of cattle rustlers and comes very near being executed. In the meantime his girl, who has married another chap, comes west and though disappointed, he has the satisfaction of having her say that at last he is a real man, after he has brought the cattle rustlers to justice, saved a new found friend from death and aided him in his romance and provided an opportunity for a brow-beaten boy to make something of himself.

"Restless Wives"

Entertaining Treatment of a Domestic Situation in This Production Offered by C. C. Burr

Reviewed by Tom Waller

In "Restless Wives" C. C. Burr presents in a plausible and entertaining manner a familiar problem that will be timely in many households. The story deals with the known situation of a wealthy home wherein business has such a hold on the husband that he unintentionally neglects his wife, a woman brimming with life and desirous for his love.

Doris Kenyon as the young wife gives a particularly fine performance, portraying this rather difficult role with laudatory naturalness. Her facial expressions in the tense situations are excellent and rivet the attention of the spectator. James Rennie as the husband gives an equally good execution in a role that could easily be overacted. Montagu Love, Burr McIntosh, Edmund Breese and Naomi Childers also do splendid work under the direction of Gregory La Cava.

This production has many exploitation angles. The title supplies a splash of expectancy which is well fulfilled by the story. The star displays many beautiful gowns and jewels. There is a snappy cabaret scene with peppy dancers, where the first break in the domestic tranquillity comes when the absent minded husband, entertaining a male friend, meets his wife, escorted by one of her early admirers. This provides a big sensation. Then there are others, including the climax in which the husband kidnaps his wife after knocking out the admirer and takes her to his lodge in the mountains. While leaning over her he is shot by a drunken servant and in falling sets fire to the cottage. He manages to cut the rope that binds her and she rescues him, which leads to a reconciliation. The fire scene is especially thrilling.

Cast

Polly Benson.....Doris Kenyon
James Benson.....James Rennie
Hugo Cady.....Montagu Love
Hobart Richards.....Edmund Breese
Pelham Morrison.....Burr McIntosh
Curtis Wilbur.....Coit Albertson
Mrs. Drake.....Naomi Childers

Story by Izola Forrester.
Directed by Gregory La Cava.
Length, six reels.

Story

James Benson forgets his wedding anniversary because of a late business engagement. His wife accepts the invitation of an admirer, Curtis Wilbur, to a cabaret. There she snubs her husband, who is with his business associate. This is the first rift in their domestic affairs. The wife, Polly Benson, goes to live with her father, Pelham Morrison. He becomes a bankrupt and she is forced to dispose of her jewels. Benson kidnaps her while in the society of Wilbur, taking her to his lodge. While making overtures to her he is shot by the suspecting husband of one of his servants. Falling, he turns over the kerosene lamp which sets the cottage afire. Polly drags him to safety and they are reunited.

"The Stranger"

Intensely Dramatic and Unexpected Climax Marks Paramount Adaptation of Story by Galsworthy

Reviewed by C. S. Sewell

We doubt if there has ever been presented on the screen a more intensely dramatic and unexpected climax than occurs in the Paramount production, "The Stranger." Here is a picture with a powerful story which should hold the attention of any audience tensely, building up logically to a situation which through sheer dramatic strength fairly sweeps you off your feet in the intensity of emotion at its unexpected denouement.

John Galsworthy, one of England's most distinguished authors and playwrights, from whose story, "The First and the Last," this picture is adapted, has provided a theme that is out of the ordinary, and it has been given an excellent production by Joseph Henabery, retaining the force of the original story.

With the exception of a man of wealth who selfishly puts political ambition above all considerations of humanity, all of the characters belong to the other end of the social scale. There is the wealthy man's brother who has made a failure of life, a girl who is the victim of poverty and deception and is down and out, a convict who is a thorough scoundrel, and "The Stranger," a friendless derelict, willing to sacrifice his life to bring happiness to the girl who has been kind to him.

Despite the sordidness of the characters and the atmosphere, the story is not morbid. It is a drama with a masterful insight into psychology and life in which the unpleasant side is painted in broad strokes with the characters and their carefully laid plans buffeted about by an overpowering fate like chaff before a whirlwind.

The mood of the picture is earnest and serious and although it is lightened by a pretty romance bringing about the regeneration of the lovers, there is no attempt at comedy. There is a gruesome note in the climax where the innocent old man stands in the shadow of the scaffold willing to pay the extreme penalty, and a big tug at the heartstrings when he collapses and drops dead just as the confession comes that would free him. There is a jarring note in the inference that the scheming politician will profit by this death in obtaining the honors which the truth might have kept from him.

The acting of the entire cast is superior. Betty Compson does some of the best work of her career as the girl, Richard Dix is well cast as the hero, Lewis Stone is effective in the unsympathetic role of the wealthy man and Tully Marshall's portrayal of the title role is one of the finest pieces of character work and sincere, effective acting ever seen on the screen.

While "The Stranger" is not a picture that will appeal to those who seek solely to be amused, it will exert a tremendous appeal to those who are impressed by intense and virile drama, and with the majority of audiences it should prove a big box-office bet.

Cast

Peggy Bowlin.....Betty Compson
Larry Darrant.....Richard Dix
Keith Darrant.....Lewis Stone
The Stranger.....Tully Marshall
Walenn .....Robert Schable
Maizie Darrant.....Mary Jane Irving
Jackal .....Frank Nelson
Landlady .....Marion Skinner

Based on story, "The First and the Last," by John Galsworthy.
Scenario by Edfrid Bingham.
Directed by Joseph Henabery.
Length, 6,660 feet.

Story

Just as Keith Darrant, a high-class Englishman, has a chance for political honors, his ne'er-do-well brother Larry appears on the scene. Larry makes the acquaintance of a girl who is down and out, and a strong friendship begins. After a time Larry installs the girl in a better neighborhood and just as they are preparing to marry and leave England, a convict blames her for his having to go to jail, returns, and in a fight Larry accidentally kills him. "The Stranger," an outcast working in the saloon which the girl frequented, is arrested for the murder and refuses to say anything, fearing it will injure the girl's new found happiness. The stranger is convicted and as he is ready to pay the supreme penalty on the scaffold Larry convinces Keith he must throw all considerations to the winds and save the old man. Just as they arrive on the scene, the thought of freedom is too much for the stranger. He collapses and dies, so the truth remains forever hidden and the happiness of the girl who has been kind to him is assured.

"The Shadow of the East"

Strong Note of Oriental Mysticism in Fox Story of India and the Desert by Author of "The Sheik"

Reviewed by C. S. Sewell

E. M. Hull, who wrote "The Sheik," which proved to be such a big box-office success that it started a vogue for pictures of that type, is also the author of the Fox production, "The Shadow of the East." There is a sheik in this picture in a prominent but not the leading role. For most of the footage he differs from the usual screen type for he is shown not as the overwhelming lover but as a polished gentleman who ceases his attempt to win the girl when he finds she loves the hero, who is his intimate friend. Only in one scene does his desert nature get the best of him and he attempts to play his friend false and force his attentions on the girl; even then his better nature asserts itself.

The story concerns an Englishman in India who after being married to a native girl finds that he still loves an English girl. The jealousy of his native wife finally leads her to take her own life. Here is where the significance of the title comes in, for

by the oriental magic of his native valet, who has at his command the mystic powers ascribed to the Hindu and who can see what is going on miles away, the Englishman is made to feel remorse for his wife's death to such an extent that he holds off marrying the girl he loves, and finally when he does marry her, the valet through his power is able to cause him to leave his wife and go into the desert. The death of the valet removes this "shadow of the East," bringing about the happy ending.

While introducing opportunities for dramatic situations, the wonderful occult powers of the valet are unconvincing and as the whole story depends on this, its hold on the spectator is weakened, it will not appeal to those who demand that the situations at least be built on probability. It also is asking a lot of the spectator to believe that the Englishman would be so true to the memory of his dead wife of an alien race as to wreck his own life and the happiness of the woman he loves. For those who can overlook these situations, the story contains many elements of interest; it is a colorful production, moves along at an agreeable pace, contains some good desert scenes with fine riding, and there are interesting views of East Indian life. George Archainbaud has given the story a good production, the cast is composed of well known players and there is an unmistakable glamour in the wierd oriental note. It will therefore probably prove attractive to many spectators.

Cast

Barry Craven.....Frank Mayo
Gillian Locke.....Mildred Harris
Said .....Norman Kerry
Kunwar Singh.....Bertram Grassby
Lolaire .....Evelyn Brent
Aunt Caroline.....Edythe Chapman
John Locke.....Joseph Swickard
Peter Peters.....Lorimer Johnson

Based on novel by E. M. Hull.
Scenario by Frederick and Fanny Hatton.
Photographed by Jules Cronjager.
Directed by George Archainbaud
Length, 5,874 feet.

Story

Barry Craven, a young Englishman living in India, meets his old university friend, Said, the son of an Algerian sheik. John Locke and his daughter Gillian visit India, and Barry's love for Gillian returns; he cannot marry her, as he has a native wife, Lolaire. Crazed by jealousy, Lolaire kills herself. Barry is called back to England and marries Gillian, but his servant, Kunwar, through oriental mysticism casts a spell on him and remorse for his dead wife causes him to leave Gillian. He goes to the desert, joins Said, and while helping him fight a bandit chief, Gillian arrives on the scene. Said denies he is with him and makes love to Gillian, who has previously repulsed him. A messenger tells of Barry's danger. Said repents, sends aid, rescues Barry and restores Gillian to him. Barry's servant is killed and with his death the curse, which was the shadow of the east, is lifted.

"The Fool's Awakening"

Futility of Lies and Deception Show in Entertaining Metro Picture Based on Popular Novel

Reviewed by C. S. Sewell

Adapted from "The Tale of Triona," a novel by the celebrated writer, William J. Locke, the Metro picture, "The Fool's Awakening," is a story which deals with the difficulties in which a young Englishman finds himself after he has appropriated as his own a mass of data found in a diary on the body of a dead Russian and written a book which brings him wealth and fame, claiming the story as a recital of his own experiences.

As the story is developed it shows how this chap finds it necessary to assume the identity of the dead Russian and in this capacity wins the love of a girl and marries her without disclosing his real identity. One lie and deception leads to another until finally the truth can no longer be suppressed.

All of this is forcefully brought out and makes an interesting story which goes on to show his remorse, his disappearance until he can again win back his self-respect and the final happy outcome when he meets with an accident and his wife becomes reconciled to him.

The theme is out of the ordinary; it has been worked out in entertaining fashion and should be a satisfactory offering with the average spectator. While not being preachy, it puts over a good moral lesson.

The picture is portrayed by a well selected cast. Harrison Ford gives a good performance in the leading role, and Enid Bennett is effective as the girl. The remainder of the large cast does entirely satisfactory work.

Cast

John Briggs.....Harrison Ford
Olivia Gale.....Enid Bennett
Major Oliphant.....Alec Francis
Myra .....Mary Alden
Herbert Lorington.....Lionel Belmore
Hargrave Mavenna.....Harry Northrup
Lieut. Wedderburn.....John Salnpolis
Bobby Walton.....D. R. O. Hatswell
Lydie Mainwaring.....Arline Pretty
Col. Onslow.....Lorimer Johnston

Based on W. J. Locke's story, "The Tale of Triona."
Adapted by Thomas J. Hopkins.
Directed by Harold Shaw.
Photographed by Allan Siegler.
Length, 5,763 feet.

Story

John Briggs, returning from the war, writes several stories but cannot have them published. His mother is ill and in desperation he uses material in a diary he has found on a dead Russian soldier, says the experiences are all his own, and the book makes him famous. He assumes the identity of the Russian, Alexis Triona, and as such woos and marries Olivia Gale. Events occur which cause him to believe he cannot keep the truth from his wife, so he writes a confession and goes out. Injured by thugs, he is taken to the hospital. Recovering, he decides to try and regain his wife's respect and then her love. Meeting her on the road, she repulses him and he drives his car over a cliff. She goes to his rescue, and finding him alive, forgives him.

"Week End Husbands"

Alma Rubens and Good Supporting Cast in This Daniel Carson Goodman Production

Reviewed by Tom Waller

Equity Pictures Corporation is distributing "Week End Husbands," a picture well stocked with various angles of domestic life which are interestingly portrayed.

This Goodman production has in it all the elements which have made his other work sure-fire. In fact, it seems that "Week End Husbands," centering upon an unusually diversified plot, and with a good exploitation title, should be a guarantee to the average box-office.

Alma Rubens conquers a difficult role—that of a loving and sincere wife, but one who, mostly through circumstances, is enlisted in the field of jazz and house parties. Intricacies in the plot are cleverly twisted so as to cause misunderstandings between husband and wife up to the last reel. Miss Rubens in one part narrowly escapes drowning when the canoe in which she and an admirer is run into by a yacht.

The only weak part in the entire production might be considered the last few hundred feet. Here Miss Ruben's attempt at suicide and the course of events which follow seem to have been overdone. The impression conveyed to the reviewer was that the physician had given up all hope and that the bottle of poison had performed its mission. Then the moon is seen to break through the clouds upon the deck of the returning ocean liner. Instead of gazing mournfully into the sea the husband is seen chatting rapidly with the wife who, a few seconds ago in the unwinding of the reel, was apparently beyond recall. This one situation, however, may pass by unnoticed by the average audience. Such is most plausible in view of the high merit and balance to which the major portion of this production is entitled.

Cast

Barbara Belden ..... Alma Rubens
William Randall ..... H. E. Herbert
Thomas Mowry ..... Montague Love
John Keane .....Maurice Costello
Mrs. Dawn ..... Sally Crute

Directed by Daniel Carson Goodman.
Length, 6,700 feet.

Story

In order to provide luxury for his wife, Barbara, William Randall becomes a bootlegger. He is at liberty only over week-ends. Barbara is influenced by a crowd of jazzy associates. She goes out canoeing with an admirer at a country resort during which she proves her love for her husband. Returning the canoe is run down by a yacht. Barbara narrowly escapes being drowned while the admirer swims away to safety. Randall hears gossipers at the country place, causing him to part with his wife. She goes to Paris. Randall's activities are discovered by Federal agents and he is released under bail. In the meantime Barbara's friends have deserted her. Even her mother refuses financial aid. She sends for her husband. He does not reply but starts out immediately for Paris. She, believing he hates her, takes poison. He arrives by aeroplane just as the doctor abandons all hope of saving her. She recovers, however, and they go back to America together.

Norma's Protege

Miss Jean Jay, as protege of Norma Talmadge, was the runner-up in a competition held here a year ago under the auspices of Miss Talmadge and Mr. Schenck, when she so impressed the First National star that Miss Talmadge arranged to defray her education expenses. Miss Jay is studying for stage and screen work and there is a probability that she will be given a place in a First National production planned to be made in London during the coming summer, that company announces.

LILLIAN GISH
as she appears in a scene in 'The White Sister," an Inspiration Picture released by Metro

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

OF the same order of merit as the floral table decoration at a banquet but with the added value of having a practical as well as an artistic value, lobby insert cards have long since established their place in the menu of theatrical dressing.

Not quite so well defined, however, is the function they serve. In bearing out the comparison to the small greens of the table decorations, as compared with the usual elaborate centerpiece, it is well to note that the lobby insert cards face the unpleasant handicap of bearing up their appearance against the competition of larger and more pronounced posters and cutouts.

Work Against Handicap

To state that the handicap is an impossible one would be to condemn the lobby insert cards entirely. The truth of the matter is that lobby insert cards, just like the greens on the table, serve an essential function in filling up a vacant space. The degree to which they can convert cold bricks and bare spaces into attractiveness depends on the insert card itself.

There are often the numerous little stretches of wall about a theatre that repel the eye but that are too small to admit of even a one-sheet. For these the lobby insert card has a distinct value, and the need for such an accessory has become so widely recognized that practically every big company is now including them in its catalogue of supplies.

Conditions Gauge Usefulness

The degree of usefulness of the cards is a matter of individual opinion. The fact that the whole idea must be presented in compressed space of an unusual size is alone a matter for thought. Designs, sketches, still selections that can tell their story in an upright about three times as high as they are wide, furnish the keynote. They must be bold, large, clear cut and contain some definite story in action or thought in the emotional posing.

Thus the crowds and the explosion shown in the card on First National's "Flowing Gold" contain the definite idea of big action and large masses. There is sales psychology there—a direct appeal to the fan who wants melodrama with his evenings.

In "The Galloping Fish" the comedy angle predominates. A humorous drawing of an ogre of the sea, coupled with the names of well-known screen comedians, makes the appeal.

"Strongheart" Sells "Dog"

The "Strongheart" insert, like the paper, endeavors to sell just "dog." Again the canine star is the logical angle for a sales talk to the public. The chief figure can be depicted in small space and in three poses can get over as many different emotional appeals to exemplify the dog's human traits.

"Torment," which Maurice Tourneur presents as an action melodrama, finds its lobby insert card outlet in a splurge on large letters running obliquely from the upper left to lower right and in one massing of action groups.

First National's lobby insert cards have the value of being prepared by a man who has exhibitorial interests and knows the theatre's demands from the inside. They are done by S. Charles Einfeld who, in addition to his duties at First National, is associated in executive capacity with Leo Brecher's circuit of New York theatres.

HOWARD DIETZ, director of advertising and publicity for Goldwyn-Cosmopolitan, is preparing special exhibitors' aids for two forthcoming Goldwyn Pictures—the picturization of the old Owen Davis melodrama, "Nellie the Beautiful Cloak Model," and Elinor Glyn's production of her story, "Three Weeks," directed by Alan Dwan.

These exhibitor aids will be called "Goldwyn Supplements" and will consist of four pages about half the size of an ordinary newspaper page, printed entirely in rotogravure. Page one will be devoted to a large portrait of the leading woman or a striking still in which she appears to advantage. Pages two and three will contain roto reprints of some of the most attractive stills, suitably captioned. The back page will contain a large blank space in which the exhibitor can print the name of his theatre, date of screening and such other information as he may wish.

Make Attractive Heralds

These roto supplements make most attractive heralds and can be used in various ways—handed out to patrons the week before the picture is presented, distributed from house to house, left in stores and hotels, mailed to a selected list of patrons or inserted in the daily newspapers. According to Goldwyn they will be furnished to exhibitors at a price low enough so that the fullest kind of use may be made of them in pulling patrons.

WE have been examining newspaper ads. in press sheets rather closely lately, and it strikes us that many of the companies miss fire badly in some of their art work. A too great percentage of the ads.

Reproductions of uncolored press proofs on four First National insert cards.

A good idea to carry out the selling line. Original colors give contrast which is lost in photographing.

are of the sort that might reproduce well enough on good paper, but which will show up as muddy as a trans-continental flivver when made into stereotypes and printed on the poor newspaper stock being used today.

We were actually surprised to see some of the poor ads. in one or two press sheets—on big pictures, too. The subject matter and layouts were bad enough, but the art work was absolutely impossible.

Ad. Man Not to Blame

Looking further into the matter, however, we found that again the advertising man is not always to blame. In more than one spot we found that the advertising man's hands were tied by "efficiency experts" who

Figure 1

laid down the law as to just what size each ad. should be and just how much art work should cost, by office politics, and by a number of other things beyond the advertising man's control.

However, that does not alter the fact that clean pen-and-ink drawings are best for newspaper illustration; not forgetting, of course, that the right kind of wash drawing is also acceptable. But in line work the inexperienced artist who begins fooling with certain Benday tints, closely placed shading lines and too much subject matter is getting into trouble. This holds true particularly of smaller illustrations. It is not so bad when the illustrations are of a fair size, for then there is a chance for tints and pen shading that is not given by small size.

An Illustration

As an illustration of what we mean, consider Figure No. 1 and Figure No. 2 in these columns. Figure No. 1 is reproduced in actual size from the press sheet on "Sporting Youth." It is a good, clean-cut illustration and will reproduce well in any newspaper. Now consider Figure No. 2. In the

Figure 2

original size this was six inches wide, a size plenty big enough to permit of fine line shading with good results. In the six-inch-wide size the drawing makes an excellent newspaper illustration. In the press sheet it is part of a good half-page ad. But reduced down to the smaller size it makes a cut that will fill up and become muddy when made into a stereotype and printed in the average newspaper. Universal's advertising men know that; therefore they keep all their small illustration clean cut and simple enough to permit of excellent printing.

Universal always keeps an eagle eye on its art work, and the consequence is an unvaried line of good looking newspaper ads.

INCIDENTALLY, the press book on "Sporting Youth" is a humdinger. As a campaign for the exhibitor who really wants to put the picture over, the press sheet is as good as the picture—which, we understand, is saying considerable.

SPEAKING of press sheets—Metro comes across with a comprehensive affair on "The White Sister." In its pages can be found just about everything—and anything—needed by big or little exhibitor in promoting this big special.

EVERY week we receive a copy of the F. B. O. News, which seems to be a combination paper for exhibitors and newspaper motion picture men. Issued by Nat Rothstein and his staff of showmen at F. B. O., the sheet presents live news and ideas regarding F. B. O. pictures.

ALONG with the spurt shown in other departments through the reorganization of W. W. Hodkinson, the advertising and publicity departments are setting an ever-increasing pace. You can look for considerable speed from Hodkinson this year, say we.

The Theme of the Greatest Romance in Screen History
COMING SOON!
God gave them Youth, God gave them Love
Even God could give no more! .....
As the Metro press sheet says, the above is a "twenty-foot teaser smash to hang from your marquee or other prominent position. The lower part is taken from the 24-sheet (see reproduction below). Have your sign artist mount it on beaverboard and hand-letter the words 'Coming Soon' and caption above this, as suggested here."
Inspiration Pictures Inc.
Charles H. Duell President
Presents
Distributed by
METRO PICTURES CORPORATION
LILLIAN GISH
in Henry Kings Production of
THE WHITE SISTER
by
E Marion Crawford
God gave them Youth, God gave them Love
Even God could give no more! .....

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A comedy that you can promise any number of laughs on. Pleased here immensely. Had tough opposition and didn't do what the comedy merited, but play it folks, play it and go after it right; to me it's about as funny as "The Hottentot." Used everything for advertising. Had fine attendance considering. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful. Saranac Lake, New York.

F. B. O.

BISHOP OF THE OZARKS. (4,852 feet). Star cast. A satisfactory little program offering Bought right. It's good for one day in most houses. Moral tone very good. Especially suitable for Sunday. Had ordinary attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres, (750-500 seats), Jonesboro, Arkansas.

DAY TIME WIVES. (6,651 feet). Star, Derelys Perdue. The title pulled them in and the thoroughly up to date picture with a big wallop for a climax sent ninety-five percent of the customers away pleased. Moral tone good and it is not so good for Sunday showing. Had good attendance. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

HUMAN WRECKAGE. (7,215 feet). Star, Mrs. Wallace Reid. Every community should have an opportunity to see this picture but the price is too high to see any profits. The picture is rather gruesome but interesting throughout. It drew people who never came before, zero weather made attendance only fair. Moral tone fine and is very suitable for Sunday. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

LIGHTS OUT. (6,938 feet). Star cast. A dandy picture. Will please all. Get and boost it. Draw rural class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

THIRD ALARM. (6,700 feet). Star, Ralph Lewis. A genuine one hundred percent audience picture full of thrills, action, laughs, and scenes that appeal to the average fan. We came out without loss with the thermometer at 20 below zero. Moral tone fine and is suitable for Sunday. Had poor attendance. W. H. Kendall, Coggan Opera House, Coggan, Iowa.

First National

AGE OF DESIRE. Star Myrtle Stedman. Went and came and that's all there was to it. Patrons looked at it languidly, yawned and went home and those at the matinee probably said the film was a fine narcotic, so instead of coming to the theatre, they went to bed and slept at night. Used everything for advertising. Had undescribable attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BAD MAN. (6,404 feet). Star, Holbrook Blinn. A well liked picture in every respect. Holbrook Blinn gives a wonderful performance and it's good enough for anybody's theatre. It did fairly well here, not what it should have done, but business has been "off" so I don't attribute it to the picture. Used everything for advertising. Had fairly good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HALF BREED. (5,484 feet). Star, Wheeler Oakman. One of the poorest pictures I ever played. Why companies produce such junk is beyond me. I ran it as part of a double feature program and as the other feature was good I got away with it. Moral tone punk and is not suitable for Sunday or any other day. Had good attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

INFIDEL. (5,377 feet). Star, Katherine MacDonald. Fairly interesting action picture. Pleased average amount of audience. Nothing extra. Moral tone good and is suitable for Sunday. Had fair attendance. Draw working class in town of 2,500. Admission 10-25. H. W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

LOTUS EATER. (6,960 feet). Star, John Barrymore. A good sea picture which was well acted all the way through. It was much different from other pictures. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Good picture well liked. But not as popular as "Bell Boy 13." Story was just a little overdrawn, but it pleased. Moral tone just noticeable. Not suitable for Sunday. Had fair attendance. Draw college town in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. Rather slow in action. Think it a little too gruesome. Moral tone good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. A mighty pretty picture that is helped much by proper music. Did pretty well here and pleased most who saw it. Moral tone good and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

MOLLY O. (6 reels). Star, Mabel Normand. A very good production, but film in poor shape, too scratchy and too much out of frame. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

PASSION. (9 reels). Star, Pola Negri. Fine work on part of star and some elaborate settings, but did not please more than fifty per cent. Good print. Not suitable for Sunday. Had extra attendance. Draw country class in town of 3,500. Admission 20-35. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

PERFECT CRIME. (5 reels). Star, Monte Blue. Just a fair program picture. Ran with a Film Booking Office comedy and Pathe News. Made a fair program for me. Print in poor condition. Draw all classes in town of 5,000. Admission 10-30. N. Russell, Russell Theatre (460 seats), Barnesboro, Pennsylvania.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. These well known characters are truthfully depicted upon the screen and in a very humorous manner. William Noble, Liberty Theatre, Oklahoma City, Oklahoma.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Better nab this and get your coat off; wade right in. It's here and it's all true. Moral tone great and is suitable for Sunday. Had big attendance. Draw family class in city of 17,000. Admission 10-15, matinee; 17-28, evening. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

SCARLET LILY. (4,417 feet). Star, Katherine MacDonald. Wonder who first conceived the idea that Katherine MacDonald is a star? The patrons of this theatre were pleased when we annouced that this was the last of the Katherine MacDonald pictures. So are we. Not suitable for Sunday. Had less than bad attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SCARS OF JEALOUSY. (6,246 feet). Star cast. Bought for two days, ran one and took it off. Not a bad picture but did not please here. Well enough done but they did not like it. Moral tone all right. A little too rough for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.

SMALL TOWN IDOL. (7 reels). Star, Ben Turpin. A very good feature comedy, and pleased one hundred per cent. Suitable for Sunday. Had good attendance. Draw mixed class in town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

SONNY. (6,900 feet). Star, Richard Barthelmess. A perfect picture of its kind. Pleased one hundred per cent. A splendid and beautiful story with a little bit of everything in it. Has good moral tone and is suitable for Sunday. Had average attendance. Draw all classes in city of 14,000. Admission 10-25. E. W. Collins, Grand Theatre (750 seats), Jonesboro, Arkansas.
leans, Louisiana.

Fox

BIG DAN. (5,934 feet). Star, Charles Jones. Good enough picture, but everyone says "this isn't Jones." Buck is good just as long as he sticks to the western stuff in which he is known; outside of that, well, it takes some advertising to get 'em in. Moral tone good and is suitable for Sunday. Had fair attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

CAMEO KIRBY. (6,931 feet). Star, John Gilbert. A great picture. John Gilbert has shown he is a wonderful actor. Saw picture twice myself. Will appeal to all classes but John Gilbert has absolutely no following here. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

FACE ON THE BAR ROOM FLOOR. (5,787

feet). Star, H. B. Walthall. Paid Fox too much for this one and, while it pleased a majority of those who happened in, we lost money. Good photography, splendid print, excellent acting on part of Walthall. Would probably have had better attendance but young folks hired band and pulled off a dance which kept most of them away. Weather, too, against us but exchanges do not take weather probabilities into consideration when pricing films to us. Moral tone, good. Not suitable for Sunday as some of the religiousites may object to lengthy barroom scene. Used ones, threes, sixes, slide, circus heralds. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GUNFIGHTER. (5 reels). Star, William Farnum. A William Farnum picture that brings back the old days, when Bill played in the Zane Grey westerns and "Drag Harlan." If he would have made more like this his popularity would not have dwindled as it has. Moral tone good. Not suitable for Sunday in a small town. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

IF WINTER COMES. (10 reels). Star cast. Wonderful production that does not possess universal appeal. Moral tone excellent. Suitable for Sunday. Had fair attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

LAST TRAIL. (6,355 feet). Star cast. Very good. Ran with Paramount earthquake picture. Moral tone good. Had very good attendance. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

SIX CYLINDER LOVE. (7 reels). Star, Ernest Truex. Fox handed us one, picture not worth one fourth what we paid for it. They've made better in punk program. It hit the newly weds hard and several went out mad. Trust we never see another like it. Not suitable for Sunday. Had rotten attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SOFT BOILED. (7,054 feet). Star, Tom Mix. A real good picture. Tom Mix has proven he can do more than play in westerns. Pleased one hundred percent. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

Goldwyn

CHRISTIAN. (8,000 feet). Star cast. Advertised heavy with two weeks' newspaper campaign and heralds, teaser, announcement. As fine a picture as has yet been produced is the verdict of a more than less hard boiled crowd. Moral tone fine and is suitable for Sunday. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

DAY OF FAITH. (6,577 feet). Star cast. Six reels of "impossibility." Keep off. Don't show this under any circumstances, it starts nowhere and ends in the same place. I knew it had a good cast, realized that Tod Browning was the director and figured at least it ought to be fair. It's terrible. Here is one I bought before it was completed and I paid the penalty. Attendance nothing. Patrons comments appalling. Advertising usual (was afraid to promise much). Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Between Ourselves

A get-together place where we can talk things over

Ptomaine poisoning near laid me out last week—got it from mushrooms out of a can.

Ptheatre poisoning—you get it out of a can too, in the way of a spoiled print—has come near laying out many a picture house.

You can't always tell if you're going to get Ptomaine—but you can spot a coming case of Ptheatre poison the minute you open the can—of film.

Once poisoned—always careful, is going to be my motto. No more canned junk of that brand.

That goes for your case too—don't poison the can for the next fellow by careless handling of film and when you get a can full of Ptheatre poison, dodge that brand next time. VAN.

DOUBLING FOR ROMEO. (5 reels). Star, Will Rogers. Part of this is good, his dream didn't please at all. Would be good if it was cut in half. Attendance, fair. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

ETERNAL THREE. (6,845 feet). Star cast. Extra fine picture and will please any audience. Has good moral tone and is suitable for Sunday. Had good attendance. Draw general class in town of 5,692. Admission 10-25. W. C. McIntire, Rose Theatre (300 seats), Burlington, North Carolina.

LAST MOMENT. (6 reels). Star cast. A crackerjack. A reel thriller of mystery type. It will please. Had good attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

REMEMBRANCE. (5,650 feet). Star cast. Pa gets the credit here. Fair picture but failed to please my house. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall Theatre (250 seats), Carmel, Maine.

SIN FLOOD. (6,500 feet). Star cast. Human nature story that needs quite a bit of publicity to let them know it isn't one of the so-called "underworld" stories which are particularly detested in this town. A real good picture. Moral tone fine and is suitable for Sunday. Had good attendance. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. A knockout. Go the limit all classes liked this. Poor business on account of weather. Advertising slants, author, star, title. Had poor attendance on account of bad weather. Draw rural class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

SOULS FOR SALE. (7,864 feet). Star cast. People came expecting to see a kind of costume picture or maybe a sexy society drama, despite newspaper advertisement which gave idea of story. Every, or almost every person commended it after the showing. Moral tone good but is not suitable for Sunday in small town. Attendance, S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

STRANGER'S BANQUET. (8,531 feet). Star cast. Very well produced picture that satisfied majority of audience. More blood and thunder action was expected, although the picture did not need it to interest. Moral tone good and is suitable for Sunday. Attendance good. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Hodkinson

ARGYLE CASE. (7,000 feet). Star cast. A re-issue. Have run several re-issues lately and while they are all very good program pictures, most of them have faulty photography. This is an exception. Very interesting detective story and took well. Photography alright. Moral tone good. Not suitable for Sunday. Had good attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Good fast moving comedy drama that satisfies. Moral tone O. K. and is suitable for Sunday. Had good attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. Picture a money getter and will please your patrons. Van not much of a star but gets by in this picture. Too many good stars; not necessary to go to the cemetery and dig up the dead. Had good attendance. E. H. Haubrook, Ballard Theatre, Seattle, Washington.

DRIVIN' FOOL. (5,800 feet). Star, Wally Van. A full-of-pep motor picture that pleased fairly well here. A few disliked it but in the main I should classify this as a good picture. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. This is a picture you will be sure to make money with. Gene Stratton Porter, the author, draws the crowd, if you play up her name. The picture will please all and it has a splendid moral tone. Moral tone excellent and is suitable for Sunday. Had ex-

Scenes from Chapter Five of "The Way of a Man," a Ten Episode Serial Written by Emerson Hough, Produced by C. W. Patton, Directed by George B. Seitz and Released by Pathe

cellent attendance. Draw residential class in town of 1,500. Admission 10-25. J. A. McGill, Liberty Theatre (250 seats), Port Orchard, Washington.

MICHAEL O'HALLORAN. (7,600 feet). Star cast. Can't give this much, it is just one mass of uninteresting detail, and tiresome. Used usual advertising. Had poor attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAPIDS. (4,900 feet). Star cast. Another Hodkinson that hit the bull's eye. Crammed with interest from the start. Some good shots in and around steel and pulp mills where story and action centers. Many fine comments from my patrons on this production. Moral tone fine and is suitable for Sunday. Had above average attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

Metro

SOUL OF THE BEAST. (5,300 feet). Star cast. Program picture that satisfied at regular prices. No one enthused over it and few complained. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

THREE AGES. (5,500 feet). Star, Buster Keaton. Keep away from this one. Although it has a few funny situations, on the whole it is not half as good as it is crecked up to be. Didn't satisfy my audience at all. Moral tone O. K. Not suitable for Sunday or any other day. Had large attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

Scenes from "About Face," an Educational-Juvenile Comedy with Johnnie Fox, Jr. The production was directed by Arvid Gillstrom and is distributed by Educational Film Exchanges, Inc.

Recommended Features and Comedies

Our good friend, Frank G. Leal, of Leal Theatre, Irvington, California, sends a letter in which he says:

"Sending a list of pictures that I ran here in the months of December and January to date that are real entertainment and will recommend them to any brother exhibitor:

The Go-Getter (Paramount)
The Bad Man (First National)
Mighty Lak' A Rose (First National)
Midnight Alarm (Vitagraph)
The Cheat (Paramount)
The Virginian (Preferred)
Souls For Sale (Goldwyn)
Sherlock Holmes (Goldwyn)
Isle of Lost Ships (First National)
Riders of the Law (Co-Operative)
Circus Days (First National)
My American Wife (Paramount)
Ponjola (First National)

"I also recommend the following comedies that I ran during the above period:

Midnight Cabaret (Vitagraph)
Ocean Swells (Educational)
Pardon My Glove (Educational)
A Quiet Street (Pathe)
Haunted Spooks (Pathe)
The Uncovered Wagon (Pathe)
Gas and Air (Pathe)
The Fire Fighters (Pathe)

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Ramon Navarro. I was greatly disappointed in this picture. It's a good picture but by no means a special, as I thought it was. It drags too much at the beginning, but speaks up a bit near the end. Moral tone okay and is too rough for Sunday. Had good attendance. Draw mixed class in town of 4,000. Admission 10-20-25. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHERE THE PAVEMENT ENDS. (7,706 feet). Star, Alice Terry. A good picture in South Sea setting, but not a special. Excellent acting and tropical scenery throughout pleased eighty per cent. Condition of film good. T. R. Fraser Biscoe, Gaiety Theatre, Courtenay, Vancouver Island, Canada.

Paramount

ADAM'S RIB. (9,526 feet). Star cast. Cost enough, but entirely out of proportion to box-office value. Just fair. No favorable reports given by patrons. Not suitable here for Sunday. Attendance not fair. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

LEOPARDESS. (5,621 feet). Star, Alice Brady. One of those pictures that kill your attendance. Everyone will take pains to stop and tell you how much they dislike it. Attendance poor. Draw family class in city of 10,000. Admission 10-20. Guy B. Snow, Grand Theatre (400 seats), Fulton, Kentucky.

MARRIAGE MAKER. (6,295 feet). Star, Jack Holt. Many walked out on this picture and I don't blame them either. Nothing to it. A waste of good film and stars. Had fair attendance. Draw all classes. Admission 10-25. C. L. Sutton, Sutton's Opera House, Thomas, West Virginia.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. Had many favorable comments on this one. Was a better show than thought it was and it went over O. K. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

NE'ER DO WELL. (7,414 feet). Star, Thomas Meighan. Good feature. Moral tone very good and is suitable for Sunday. Draw farmers and merchants in town of 1,650. Mrs. J. B. Travell, Elite Theatre, Placerville, California.

RUGGLES OF RED GAP. (7,500 feet). Star cast. Voted one of the best pictures ever shown here. Will please any kind of audience on any day in the week. Usual advertising drew ordinary patronage first day. Second day capacity. Don's miss this one. Moral tone good and is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester H. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

TIGER'S CLAW. (5,279 feet). Star, Jack Holt. Fairly good program picture. With the combination of a rainy night and everybody doing their Christmas shopping, the box office receipts were weak. Print in good shape. Moral tone not so good. Not suitable for Sunday. Had poor attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Slightly above the average Kentucky feud picture of which we have so many. Work of Mary Miles Minter is good, and as a whole makes a good outdoor program picture. Moral tone good and is suitable for Sunday. Had good attendance. Draw small town and country class in town of 3,500. Admission 10-22. Henry Tucker, Tucker Theatre (960 seats), Liberal, Kansas.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. Patrons considered this an excellent show and were emphatic about it. Still, the results at the box office were not as good as the comments. Just fair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

YOU CAN'T FOOL YOUR WIFE. (5,703 feet). Star cast. Not so bad. Better than I expected although it's just a program picture. One thing, they didn't string it out to eight or nine reels, like they did in "Glimpses of the Moon." C. F. Krieghbaum, Paramount Theatre, Rochester, Indiana.

Pathe

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Greatest comedy this star has ever made. This picture caused more favorable comment than any picture I have shown in a long while. Bad for nervous fans. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw mixed class in town of 4,000. H. Sebilleand, Finn's Theatre, Jewett City, Connecticut.

Preferred

GIRL WHO CAME BACK. (6,100 feet). Star cast. A very elaborate production. Prison scenes are fine, but it failed to draw after opening day. A picture that should go well with a high brow audience. Moral tone good and is suitable for Sunday. Had low attendance. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

Selznick

COMMON LAW. (8 reels). Star, Corinne Griffith. Patrons liked this exhibit, and it's worth while. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRIAGE CHANCE. (6,000 feet). Star cast. You'll find this a good six-reeler and will please all, if you can get them in. It's not a picture for a house that caters to western stuff. If your house is for westerns better lay off this one, although it's good. We did a very poor business, two days. You will find some good comedy in this one, and good if you want this kind of picture. Fine

Scenes from "Postage Due," a Two-Reel Comedy Starring Stan Laurel. Produced by Hal Roach for Release by Pathe

picture for Sunday. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

ONE MILLION IN JEWELS. (5,326 feet). Star cast. Another picture that will not get any money in a western class house. Picture very good, too much society. Six reels. No pulling power. The lobby display too much society for western house. You'll find it a good mystery story. The two above pictures will please the ladies. Especially "Marriage Chance," which is a good one for the ladies. Admission 10-20. William Thacher, Royal Theatre, Salina, Kansas.

United Artists

THREE MUSKETEERS. (12 reels). Star, Douglas Fairbanks. One of the best pictures I ever ran. Everybody wild about it. Ran for fifty and seventy-five cents. Three-day run. Moral tone good and is good for Sunday. Had very good attendance. Draw all classes in town of 1,200. Admission 15-25. C. P. Alford, Princess Theatre (300 seats), Spring Hope, North Carolina.

WOMAN'S WOMAN. (7,900 feet). Star, Mary Alden. A big cast supporting Miss Alden put over a most interesting and appealing story. Better than many that are rated as big specials. Story is convincing and true to life. Draw general class in town of 15,000. Ben L. Morris, Temple and Olympic theatres, Bellaire, Ohio.

Universal

ACQUITTAL. (6,523 feet). Star cast. A very good mystery melodrama, ably handled and satisfactory from every angle. Not as big as they claim but a good picture with good exploitation possibilities. Moral tone O. K. and is suitable for Sunday. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

GOSSIP. (4,488 feet). Star, Gladys Walton. An ordinary program picture. Advertising slants, star. Had fair attendance. Draw small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

LOVE LETTER. (4,426 feet). Star, Gladys Walton. Great stuff; this little star is a hummer. A great piece of work and an exceptionally good story. Get behind and push. Attendance excellent. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

McGUIRE OF THE MOUNTED. (5,020 feet). Star, William Desmond. Good picture, pleased ninety per cent. Got good print and good price. Universal programs a great puller with me. Moral tone good. Had good attendance. Draw all classes in town of 900. Admission 10-20. C. E. Robinson. Town Hall Theatre (250 seats), Carmel, Maine.

MEN IN THE RAW. (4,313 feet). Star, Jack Hoxie. Something different in a western and a fairly good picture. Star has following here and drew well. Moral tone good and is suitable for Sunday. Had good attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. As good as most all of his pictures, which is good enough for any place where they like western pictures. They like Hoot pretty well here and this one satisfied everyone who saw it. Moral tone O. K. A little rough for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Just say Hoot Gibson. The people will come, and they won't be disappointed in the product he is putting over now. Clean comedy and mixture of indoor and outdoor story. Moral tone good and is suitable for Sunday. Had good attendance. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

THUNDERING DAWN. (6,600 feet). Star, Warren Kerrigan. A very fine picture. Did capacity business, with "Covered Wagon" in opposition house opening night. Has splendid entertainment value, the storm being wonderful. Exhibitors will not go wrong on this. Moral tone not good and is not suitable for Sunday. Had fine attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

WHERE IS THIS WEST? (4,532 feet). Star, Jack Hoxie. Here is a good picture; pleased one hundred per cent. and they all went away satisfied. Had seen this before in the city and I pushed it big. If you want results on a picture I find it pays to push them. If you don't try this one you are losing money. Don't forget to get behind it and push. Draw all classes in town of 900. Admission 10-20. C. E. Robinson, Town Hall (250 seats), Carmel, Maine.

Vitagraph

FORTUNE'S MASK. (4,975 feet). Star, Earle Williams. A slow moving picture, which becomes monotonous. Did not draw very good. Moral tone fair and is suitable for Sunday. Had fair attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LOVE BANDIT. Star cast. Another Vitagraph that's good business getter. Advertising slants, title, cast. Had fair attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

NINETY AND NINE. (6,800 feet). Star cast. A good picture that pleased all my patrons. This could be used as a special and satisfy well. Advertising slants, title. Had good attendance. Draw rural and small town class in town of 2,500. Admission 10-20-30. W. B. Aspley, Aspley Theatre (350 seats), Glasgow, Kentucky.

PIONEER TRAILS. (6,900 feet). Star cast. I cleaned up on this one. Had the biggest matinee I ever had and packed them in at night. Buy it right, give it a great deal of exploitation and you needn't be afraid of disappointing your audience. Moral tone fine and is pretty rough in spots. Had large attendance. Draw mixed class. Admission 10-25-35. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

PLAYING IT WILD. (5,400 feet). Star, William Duncan. The best Duncan we have run so far. It pleased the audience very well. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

WHEN DANGER SMILES. Star, William Duncan. A very good western with a good title. The film was too dark, as some scenes were hard to make out which is hard on patrons' eyes. Moral tone good. Not suitable for Sunday. Had fine attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Warner Bros.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. A weak sister. This star is repulsive to many, as he is at the "smart alec" age. Just a picture, that's all. Had average attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty theatres (750-500 seats), Jonesboro, Arkansas.

GOLD DIGGERS. (6,500 feet). Star, Hope Hampton. Good in spots but couldn't recommend for family trade. See it first. Footage given as 6,500 but on nine reels. Well enough acted, plot very thin. Hardly suitable for Sunday. Had fair attendance. Draw family and student class in town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LITTLE JOHNNIE JONES. (6 reels). Star, Johnny Hines. Up to the usual Warner Brothers standard in every way. A good comedy. Good race at end of picture. Moral tone O. K. and is possibly suitable for Sunday. Draw manufacturing class in town of 8,000. Admission 10-20. R. V. Erk, Big Ben Theatre (500 seats), Illion, New York.

Comedies

ANDY VISITS OSTEOPATH. (Gump Cartoon). As good as any cartoon. Much better than Mutt and Jeff. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

CHICKEN FEED. (Arrow). Star, Bobby Dunn. A real good slapstick comedy. Bobby Dunn very good. Print good. Attendance fair. Draw all classes in big city. Admission ten cents. Stephen G. Brenner,

Scenes from "Here and There," an Educational-Cameo Comedy with Cliff Bowes, Sid Smith and Virginia Vance. The production was directed by Lee Moran

Send reports. They help exhibitors. Do your part:
USE THE BLANK BELOW

Eagle Theatre (218 seats), Baltimore, Maryland.

ITALIAN LOVE. (Joan). Star, Billie West. Billie West comedies are among the few good comedies we are able to get today. Distributed by Rubicon in this city. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

OLD SEA DOG. (Pathe). Star, Snub Pollard. A great laughing comedy worth running. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

MY HERO. (Fox). A good comedy but no better than the Sunshine comedies. A few laughs. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

SAILOR MADE MAN. (4 reels). Star, Harold Lloyd. Say Lloyd, that's enough. As soon as I played this I went and booked "Grandma's Boy." Had good attendance. Draw transient class. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

TREASURE BOUND, ONE STORMY KNIGHT, TORCHY A LA CART, DOG SENSE. (Educationals). Were all good and pleased a majority. "Dog Sense" in one reel is a crackerjack. Moral tone good. Any Educational comedy is suitable for Sunday showing. Used one sheets. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHERE AM I? (Pathe). Pathe always passes out such nice photography in their subjects, it is always a pleasure to see them. Average comedy. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Serials

BEASTS OF PARADISE. (Universal). Star, William Desmond. One of those impossible serials that never fail to please. It does not matter how improbable a picture plot is, just so there is plenty of action in it. People are living in a fast age and they want fast pictures. Why don't the producers wake up and hand it to them? This serial is holding up fine on the eighth episode and Desmond is giving 'em some thrills. Moral tone fair. Not a Sunday school picture though. Used stock slide, ones, threes. Attendance held up fair until bad weather checked it up. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

CANDY COURTSHIP. You can get this one free from Wells and Douglas, Boston, Massachusetts. A box of Lowney's chocolates plays a prominent part. Had no objectionable advertising. Has a fine melodrama and plot. My patrons liked and told me so. You will too. Moral tone good. Suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. P. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

IRELAND TODAY. (Fox). Most beautiful single reel ever exhibited in this theatre, is verdict of audience and myself. Many people attend to see the educationals only, and newspaper space is used every week to broadcast the information on them. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

TOILERS OF THE EQUATOR. (Fox). Unlike first reels this does not stick to one subject, but shows the gathering of coffee and the making of hemp for ropes, closing with a native dance. Fine, well proportioned reel, well liked. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

State Rights

GIRL FROM THE WEST. (State Right). Star, Juanita Hansen. A pleasing little western comedy, good supporting cast. Print in good condition. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw all classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (128 seats), Baltimore, Maryland.

HONEYMOON RANCH. (Economy Film Service). Star, Allen Ray. (5 reels). At one time this was a good picture, but the print they sent me was in a terrible shape. Rainy all the way throughout and cut in places. If you can't get a good print lay off of this. We also had a number of stops and bum patches from some bum operator. William Thatcher, Royal Theatre, Salina, Kansas.

RUM RUNNERS (Aywon). Star, Leo Maloney. One of the many junk shows on the market. Lay off this one. It is old as the hills. I ran a Larry Semon comedy which helped them to forget the feature. Ran this Saturday. Had good attendance, but am sorry. Draw all classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

TEMPTATION. (C. B. C.). Star, Eva Novak. (6,500 feet). A nice little society drama. Suitable for Sunday. Had fair attendance. Draw mixed class in town of 3,500. Admission 10-20. Chas. Martin, Family Theatre (350 seats), Mt. Morris, New York

TRAIL'S END. (State Right). Star, House Peters. A very good picture of the North-

EILEEN SEDGWICK
Universal's Blonde Serial Star, as She Appears in Her Next Latest Chaptered Thriller "The Riddle Rider," in Which She is Co-featured with William Desmond

west Mounted. These pictures take at this house. The fourth reel was put together wrong which spoiled part of the picture. Moral tone good and is suitable for Sunday. Had fine attendance. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

UNPARDONABLE SIN. (State Right). Star, Marshall Neilan. This picture four years old, but boosted it up and played to S. R. O. Print in a dickens of a shape and thought it wouldn't stay on the machine, but by running slow it did. M. Oppenheimer, Lafayette Theatre, New Orleans, Louisiana.

WHY WOMEN REMARRY. (Asso. Photoplays). Star, Milton Sills. (5,000 feet). We were agreeably surprised at the way this title drew them in. Picture pleased those that saw it. It is not wonderful but it went across for us. Print in fair shape. Moral tone fair. Had good attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

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Every report you send helps some exhibitor in his booking of pictures. Be fair to the picture and fair to your fellow exhibitor. Make your report a dependable booking tip and send it now to MOVING PICTURE WORLD, 516 Fifth Avenue, New York.

Title .....Star .....Producer .....

Your own report.....

.....

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Moral tone.....Suitable for Sunday?.....Attendance .....

Admission .....Type you draw from.....

Name .....Theatre .....City .....State .....

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Pathe Starts Production of Serial "The Fortieth Door"

A new Pathe serial, "The Fortieth Door," adapted from May Hastings Bradley's novel of modern Egypt, has been put into production by George B. Seitz. It will be a C. W. Patton production, as is the case with "The Way of Man" and "Leatherstocking." This serial is described as a story of action and romance taking place in America and Egypt, in which a young American archaeologist becomes involved in an intrigue while carrying out research work among the tombs of the Pharaohs.

Mr. Seitz announces the selection of a sterling cast. Allene Ray, now appearing in "The Way of Man," will have a featured role, and opposite her as the young archaeologist will be Bruce Gordon, who played the male lead in two Ruth Roland serials. The cast also includes, Frankie Mann, David Dunbar, who appears in "Leatherstocking"; Anna May Wong, who has been seen in several features and is with Fairbanks in "The Thief of Bagdad"; Frank Lacteen, a native-born Persian, who has appeared in many Pathe serials; Lillian Gale, who made a promising debut in "The Way of Man," and Bernard Seigal, who was prominently cast in several big features like "The Hunchback of Notre Dame."

Pathe points to "The Fortieth Door" as in accordance with its new policy of making serials based on stories which, while retaining thrills and suspense and human interest, embody logical plot and well-constructed continuity. There is said to be an interesting mixture of ancient and modern atmosphere and setting, and elaborate arrangements have been made for reproducing the exotic splendor of the Orient contrasted with luxurious settings indicating the American home of wealth. Most of the action take place in Egypt among the tombs of the ancient kings, and there are scenes in Cairo and a reproduction of the strange maze of passages of a typical pyramid.

An elaborate exploitation and advertising campaign is being worked out. There will be a wide array of practical accessories and helpful suggestions for exhibitors with an attractive group of advertising displays and posters, and a number of original publicity features. The close association of the story and setting with the research work being conducted in Egypt is also pointed out as offering a striking exploitation angle, and this will be given special consideration in the campaign plans.

The adaptation of the story for the screen has been made by Frank L. Smith, who for several years has been associated with the production of Pathe serials.

Experiment Shows Big Public Demand for "Secrets of Life"

A unique experiment in encouraging the public to express its views and desires regarding a series of pictures was recently conducted by the Madison Theatre, Kunsky's big first-run house in Detroit. Having booked "The Ant," the first of the "Secrets of Life" series, from the Detroit branch of Educational and being skeptical regarding its reception, the manager arranged for a trailer requesting his patrons to express their opinions as to whether they would like to see the entire series of twelve insect pictures.

The number and enthusiasm of the replies surprised the management. "Wonderful," "Marvelous" and "Amazing" were the adjectives frequently used in the letters; many expressed keen enjoyment of the picture, commenting on their entertainment as well as their educational value.

"I feel that any other picture you may be able to secure along similar lines will be received with keen enjoyment," wrote one. "If you continue the series, kindly keep me advised as to where and when they will be shown, for I do not want to miss them," wrote a patron. There were many other letters of similar trend asking for advice as to play dates for the series.

The reviewer of the Evening Times in answer to the trailer in his article says "By all means book the series. If they are all as entertaining as Mr. and Mrs. Ant they'll be welcome." There were also favorable criticisms in other papers, the Free Press saying: "One of the most interesting reels ever offered."

It is perhaps needless to add that the Madison as a result of the experiment unhesitatingly booked the entire series.

Brooks Visits Exchange

Edgar O. Brooks, serial sales manager for Pathe, left February 3 for a tour of exchanges, including Cleveland, Chicago, Milwaukee, Indianapolis and Pittsburgh in connection with Pathe's new serial productions, "The Way of Man," based on the Emerson Hough novel, "Leatherstocking" based on James Fenimore Cooper's celebrated "Leatherstocking Tales," and "The Fortieth Door," a story of Egypt adapted from Mary Hastings Bradley's popular novel.

Bruce on Sales Tour

Robert C. Bruce, creator of the Wilderness Tales which Educational is distributing, has just left for a four weeks' tour of exchanges in the East and Middle West, as a special sales representative for this series of single-reelers. Mr. Bruce will also confer with prominent exhibitors boosting and selling the Wilderness Tales and also to secure an outline of general conditions from the exhibitor angle.

Heads Pathe Schedule

Will Nigh's "Among the Missing" Tops Varied Program

Heading Pathe's list for February 17 is "Among the Missing," a single reeler, the first of three Will Nigh miniatures, which at a presentation at the Rialto in New York was hailed by critics as a gem of dramatic and directorial distinction. Mr. Nigh appears in the leading role, assisted by Lucille LaVerne as a French mother who prefers the death of her son at her own hand to the stigma of his disclosure of a coward in the face of the enemy.

The program also includes "The Man Who Smiled," the second of the "Indian Frontier" series; Stan Laurell, in "Postage Due"; "The Man Pays," a Dippy-Do-Dad comedy burlesquing the divorce problem; the fifth chapter of "The Way of Man"; an Aesop's Fable, "A Rural Romance," and Pathe Review No. 7, containing a number of interesting features.

Praise for Miss Devore

In deploring the lack of comedies in the first run houses in that city, Grace Kingsley in an article in the Los Angeles Times highly praised the Educational-Christie comedy, "Navy Blues," which was showing at Clune's Broadway. Miss Kingsley was especially enthusiastic in her praise of the star, Dorothy Devore, calling her a fantastically bright little laugh-maker and a sprightly, vivaciously elusive and wholly clever little elf of a comedienne.

McCoy's First

Harry McCoy, who has been co-starred with Jack Earle, makes his first appearance in a Century comedy as a star all by himself in "Stranded," which Noel Smith is directing. The story deals with a stranded theatrical troupe and the cast includes Fatty Karr and Al Alt.

New Leading Lady

Buddy Messinger will have a new leading lady in his latest Century Comedy, "The Jockey." She is twelve-year-old Martha Sleeper, who appeared in Emery Johnson's "The Mailman," and will alternate with Sadie Campbell in the Messinger offerings.

"Lonesome"

(Educational—Comedy—Two Reels)

Lloyd Hamilton in his newest comedy for educational appears as a chap who left home as a boy twenty years before. His sister disguises and starts to look for him, but does not recognize him. Finally his mother recognizes him while he is innocently aiding a crook to rob the house of his father. There is a lot of material that will amuse the average audience, and, although some of the situations are not new, his unique personality will make them laugh heartily. The action is more disconnected than is usual in Hamilton's comedies and is not as rapid as usual.—C. S. S.

"Lone Larry"

(Universal—Comedy—Two Reels)

Eileen Sedgwick and Kingsley Benedict are featured in this Universal which has all the blood and thunder stuff seen earlier in the decade of Western popularity. Wrong captions under photographs in a newspaper make the hero the bandit and vice versa Hold-ups, spurts of horse flesh and the hero saved by the ranchman's daughter from being lynched by her rejected lover, who happens to be the sheriff, are in this film.—T. W.

"You're Next"

(Universal—Comedy—Two Reels)

The innovation in this Century comedy is a traveling barbershop arranged on the sidecar of a motorcycle by a lovelorn in his desperation to outwit in a business way a wealthy competitor for the hand of a fair dame. The rival succumbs to a shave and is powdered by the back-fire of a flivver. In the whirl-a-gig that follows, the girl, somehow or other, is planted on the vehicle and "goes down" with her two suitors when the machine smashes into a telephone pole. The whole scrambled affair has more than one laugh for your patrons.—T. W.

"The Jail Bird"

(Universal—Comedy—One Reel)

Convicts real and convicts false are mulcted into a party given by a celebrated jailbird who falls heir to a fortune on the day of his release when it is proclaimed that he is innocent of crime. Pacing up and down outside the jail, the "bird's" pal starts a footpath which in the twenty-five years of the incarceration period wears itself into the depth and length of an excellent grave. Some ridiculous antics here, and the tea wagon attached to a bicycle are bound to provoke grins. After all it is only a dream. Bert Roach and Neily Edwards are the featured players.—T. W.

"Old Friends"

(Educational—Novelty—One Reel)

The old favorites, "The Star Spangled Banner," "Two Little Girls in Blue" and "She Was Bred in Old Kentucky," are introduced in this number of Educational's "Sing Them Again" series with appropriate settings. Introducing considerable comedy in connection with the last song, human interest with the second and patriotic material showing how our national anthem came to be written, this proves to be one of the very best of this series and it should go over well.—C. S. S.

"SHORTS" REVIEWED IN THIS ISSUE

Among the Missing (Pathe)
Busy Buddies (Educational)
Jail Bird, The (Universal)
Lone Larry (Universal)
Lonesome (Educational)
Man Pays, The (Pathe)
Man Who Smiled, The (Pathe)
Memorial to Woodrow Wilson (Universal)
Old Friends (Educational)
Pathe Review No. 7 (Pathe)
Postage Due (Pathe)
Rural Romance, A (Pathe)
School Pals (Fox)
You're Next (Universal)

"The Man Pays"

(Pathe—Comedy—One Reel)

Practically all of the action in this "Dippy-Do-Dad" is carried on by a lot of clever monkeys. The picture is a burlesque of the divorce theme and the man is shown as getting it in the neck. There is the usual cleverness and painstaking direction but not so much action, and it lacks the snap of some of the earlier numbers.—C. S. S.

"Busy Buddies"

(Educational—Comedy—Two Reels)

There is rapidity of action and incident in this Christie comedy which keeps things humming throughout two reels. Neal Burns, the star, is one of three war buddies out of a job. They go into an armistice parade to get sandwiches, but a cop chases them. They get jobs as bill collectors and get back at the colonel and lieutenant who "bossed" them on the other side. Neal incidentally falls in love with the colonel's daughter. There are several well-handled humorous situations which, even though they contain familiar material, will get the laughs. This picture should go well in any theatre.—C. S. S.

"A Rural Romance"

(Pathe—Cartoon—One Reel)

This Paul Terry cartoon in the Aesop's Fables series is marked by his customary cleverness and humor and wonderful imaginaiton, which enables him to introduce some especially novel and altogether impossible stunts. The mouse appears as a rube whose romance is threatened by the activities of the cat, but everything works out all right. It is well up to the Terry standard of entertainment value.—C. S. S.

"School Pals"

(Fox—Comedy—Two Reels)

There is a lot of good fun and amusement in this Imperial comedy, which introduced three chimpanzees who do unusually clever work. The opening section pictures a dream in which one is an oriental king and another is an oriental dancer. The action switches to a home and to a school room, furnishing opportunity for a lot of childish pranks and mischievous stunts. It is a very enjoyable offering and will prove an especial delight to the children.—C. S. S.

"Among the Missing"

(Pathe—Special—One Reel)

This, the first of a series of three Will Nigh Miniatures which Pathe will distribute, is truthfully heralded as a gem of dramatic and directorial distinction. It is a vivid character portrayal that will sweep an audience into oblivion as far as other surroundings go. There is more real drama in this single reel than in many features. It is most fascinating. The heart is clinched and the throat throbs and over it all is a veil of admiration for the French mother, who, rather than have a stigma on the record of her hero sons, who have given their lives, takes the life of the third in preference to surrendering him to his comrades as a deserter. Nigh, himself, and Lucille LaVerne do magnificent work. While it is tragic, it is all over quickly and the drama is so tremendous that it should appeal to any audience.—T. W.

"Memorial to Woodrow Wilson"

(Universal—Special—One Reel)

Signalizing the death of Woodrow Wilson, Universal has issued a special edition of International News containing scenes of the high spots of his career which have been carefully selected. His first inauguration, his second and his appearance at the Harding inauguration are shown, also his going to Europe to the peace conference, his wonderful reception in France, Belgium and Italy and his triumphal return. There are also views of him in private life showing the great physical change that came with the breaking down of his health in the service of his country. This is an interesting and especially timely film.—C. S. S.

"Pathe Review No. 7"

(Pathe—Magazine—One Reel)

This number of Pathe Review contains an interesting section proving by means of electricity that water is composed of two parts of hydrogen and one of oxygen. There are also attractive sections showing deep sea fishing for red snappers and colored views of a city in France. "The Kingdom of Snow" introduced beautiful snow scenes, while another section shows a seven year old boy who is a wonderful dancer; by double exposure he watches himself working.—C. S. S.

"Postage Due"

(Pathe—Comedy—Two Reels)

Stan Laurel does his best to recover a postcard, which he has forgotten to stamp. He attempts the recovery after hearing a remark by a postal inspector that the absence of the stamp makes the card a criminal offence for the sender. In the course of his struggles he swims through "oceans" of mail, rides up and down chutes, gets tied up in a mail bag and finally finds himself locked in a delivery truck with two thieves. There is action in the film from start to finish, and it should prove a good comedy for the average audience.—T. W.

"The Man Who Smiled"

(Pathe—Drama—Two Reels)

The second of Pathe's "Indian Frontier Series" accurately unfolds a thrilling incident in the life of Left Hand, famous Indian scout in the employ of the government, as narrated by his comrade, Goes-in-the-Lodge. This two-reeler is full of entertainment comprised of drama streaked here and there with comedy which furnishes an assortment of pep.—T. W.

PROJECTION

EDITED BY F. H. RICHARDSON

"Eddie" Schultz Dined

After the Loew and Fox projectionist dinners I felt quite well fed up, so when, a short time ago, I was invited to be present at a dinner to be given in honor of "Eddie" Schultz by the Keith-Moss-Proctor projectionists and electricians, I was a bit inclined to say dang or some wicked word like that, right out loud.

However, Schultz has dominion over all projectionists and electricians in the three circuits, and knowing them to be real fellers, I arranged to attend, even though it meant cutting short a visit I had planned for myself and friend daughter to Richmond, Va., and Washington.

I'm real well pleased with myself that I did, for it is a privilege to meet men like Schultz and those under him. And mind you, that is no mere idle "bull" either, for "Eddie" Schultz is one of those clean-faced, upstanding men who instantly give the impression of being on the square. He is a man one feels able to talk sound sense to without fear of wasting breath.

Committee in Charge

The committee in charge was composed of Hector McKinnon, chairman, now connected with the National Vaudeville, but better known through his former long connection with the Nicholas Power Company; Barney Berman, A. Eitelberg, John Henley, John Harding, R. Jennings, Harry Mourier and John Whitely. The committee evidently laid itself out to show us how the men of the circuits named do things when they do do them.

Keen's Chop House, just two paces and a long shuffle from the Hon. G. White Way, was the scene of action. It was a beefsteak dinner, which same I would have thoroughly enjoyed had Bill Rabel, captain of the Independent Movie et cetera, been restrained from heaving biscuits at the squirrel adorning the trick paper hat they compelled me to wear.

Cudmore, who proudly proclaims himself to be the "living example of how much tension cuticle will endure before it busts," was toastmaster, and you all know "Cuddy." If you don't you're outa luck. He certainly was filled to overflowing with good cheer that night!

Schultz Gets Gifts

After the eats had been duly reduced to wreckage, Toastmaster Cudmore, on behalf of the men of the three circuits, presented to Schultz a watch, chain and pencil, all very fine examples of the jeweler's art.

Responding, Schultz voiced his deep sense of appreciation of and for the spirit which had prompted the gift, concluding with: "No man who does his work right ever has anything to fear from me."

The following were called upon and responded with brief remarks suited to the occasion: John (Jack) Henley, assistant to Mr. Schultz; F. H. Richardson, whom possibly some of you have heard of; Harry Mackler, president Motion Picture Projectionists' Local Union 306, I. A. T. S. E. and M. P. M. O.; Will C. Smith, whom you all know, and one or two others, though I'm dinged if I can remember who. There really was no speechmaking at all, for which thanks be!

At the guests' table were Edward Schultz and his son, Edward Jr., Toastmaster Cudmore, Hector McKinnon, John Henley, Harry Mackler, president L. U. 306; Len Condon, of the Vaudeville News; M. G. Felder, Bio Carbons, and yours truly.

Among those conspicuous by their presence the following were noted: George Edwards, editor American Projectionist; Al Polin, member executive board L. U. 306, New York City Projectionists; "Bill" Rabell, president Independent (he says it is, anyhow) Movie Supply Company; J. DeRosa, manager Cameo Theatre, which same he, with visible reluctance, admits is the very ne plus ultra—whatever that is—of motion picture theatres; Tom Gorman, manager of a little, obscure theatre (seating merely 6,000) called the Hippodrome, where the stage is so darned big that when only one actor is on, he or she must attract attention to himherself by yelling at the audience: "Here I am, over here"; also Mr. Lake, assistant manager Hippodrome; L. W. Atwater, a very old timer, who started with the Power Company when one needed a microscope to find the place; N. Danziger, purchasing agent for Keith circuit; "Joe" Hornstein, better known as "Bashful Joe"; Joe Basson, a real, reg'lar feller; Mr. Fishel, Gelatine Products; W. Sanford, manager Greenpoint Theatre; Frank Gardner, manager W. F. Irish & Company; N. Norden, Norden Sign Company; M. Gates, National Lamp Company; Howard W. McCoy, manager Columbia Theatre, Far Rockaway; Jude Brayton, American Dramatist League; Joseph LeFante, Brooklyn business agent New York City Projectionists' Union 306, I. A. T. S. E. & M. P. M. O.

Simplex Represented

The Precision Machine Company, which admits that the Simplex projector is good, was represented by William C. Francke, assistant general manager; Walter Green and Tom Healy.

The Power Company was there in the persons of Lester Bowen, technical engineer; P. A. McGuire, publicity manager, and N. O'Brien. Incidentally, McGuire and O'Brien especially requested me to announce that they are not Italian.

Entertainment was supplied by Barney Burman and Brother in a very clever act, and by the singing of popular songs, led by a quartet composed of Manager DeRosa, Al Polin, Joe Hornstein and "Bill" Rabel.

The whole affair was nicely planned and well carried out. Every one enjoyed himself hugely—it was a stag—and we shall look forward to the Keith-Moss-Proctor affair next year with anticipation.

Equipment

Floyd B. Pierce, projectionist, Gateway Theatre, Little Falls, N. Y., arises to remark:

Have not heretofore taken time to write our department, but the theatre has supplied me with a typewriter and I've got to learn to project thoughts with it. You're the first goat.

We are in a city of 13,000. The Gateway Theatre has a projection room 12 x 16 feet, a generator room 10 x 16 feet and a spotlight room merely 8 x 16, so you can see how we are crowded for space. Have two Simplex projectors (Gee, some of you are really learning to use correct terms. "Projection Room and Projectors." Wull, wull, wull! There's hope. Maybe even the Broadway men will learn after a time. Was in one big Broadway theatre last night and the projectionist made some remark about his "Projection Booth," or did he say "Coop?"—I'm not so certain about that, and it was about 15 x 20, too—Ed.). The projectors have new double-bearing intermittent movements, with three double-bearing movements complete. (Must be some error here. Surely not new intermittent movements in each projector and three spare movements?—Ed.).

Aha! Caught

We have a Hertner Transverter, Type D, 75—75, and one Brinkert Heavy Duty 000 ampere spot lamp. Length of throw is 128 feet—(Aha! I have you on the hip there! It should be Projection Distance! Shame upon you!—Ed.)—with a 20 foot picture. Bausch & Lomb Cinephor condenser and half size 6.75 inch E F projection lens. Use 55 amperes, with 7/8 positive and 11/32 Silver Tip negative; Minusa screen. Have second largest organ in the state.

And that's that. Now for a bit of my own history. Have been projecting pictures for twenty (XX) years. My first projection was with a Lubin projector. Wonder what some of the present day men would say if they ran up against one of those old inside double cone shutter Motiographs? I wonder what they'd wonder, and would like to watch their struggles if one of them tried to time the shutter!

I have every edition of your handbook, and believe me, Old Top, there isn't enough money in the whole darned M. P. industry to buy the first two editions! When I got the Bluebook and looked at those questions in the back I agitated my scalp with my finger nails and conversed with myself thusly: "Say, you don't know such a hell of a lot, for all your years of experience!"

Is President

I have had the honor of being elected president of local union 609, I. A., for the coming year, and the first thing I shall bring before the next meeting will be the endorsement of the term "Projection Room," and you may rest assured it will be "projection room" with the men here.

Good! brother Pierce. Many unions have already endorsed the term, and to date not a union or individual has favored "Projector Room." I will say, though, that I am rather astonished that such unions as, for instance, Denver, San Diego, Salt Lake City, Boston, Vancouver and others from which one just naturally expects prompt action in such matters as this, have not been heard from. What's the big idea anyhow?

Your equipment sounds good, and if you project as good pictures as you do thoughts with the typewriter, then your show certainly must be the grasshopper's pajamas. I, too, would like to see a began-five-years-ago projectionist tackle one of those Motiograph inside shutters. You and I and the rest of the Old Timers would certainly enjoy the performance—and the language! Come again, brother, your letter is the snake's hips—gee but I'm getting modern!! Snake's hips and grasshopper's pajamas—and me fifty-seven years old! Have to watch myself or I'll be chasing the flappers!

New Surface

P. L. Clark, Brooklyn, New York, has brought to my attention a new projection surface of which he is the inventor. He showed me the same thing, in a somewhat crude form, several years ago, but has only now reached the practical stage in development of the surface.

At this time the surface is NOT adapted to theatre projection, because of the fact

that the structural features become visible when viewed close up. The surface, as at present developed, is for long distance work, and when I say long distance I mean just that, even up to a mile away. It is for out of doors display of advertising matter, either in film or slide form. Mr. Clark has the following to say:

The Multi-Power screen resembles no other screen surface, either in structure, principle of operation, precision or intensity of brilliancy obtained. The surface is highly polished and consists of anywhere from about 25 to 100 or more per square inch of curved depressions which are rolled into the metal sheet of which the screen is made. These depressions are all precisely alike in any one screen, but vary widely in different screens, the shape and size being dependent upon the use to which the screen is to be put. They are of precise mathematical curvature (not spherical) and are all equally inclined to the surface of the screen. As a matter of fact, each one of the depressions forms a diminutive searchlight reflector, so calculated that it will direct and disperse the rays incident upon it so as to embrace the width and length of a predetermined viewing area.

The latest surface produced commercially is about 50 times as brilliant as an ordinary matt surface screen. Theoretically, at least, there is no limit to the power or intensification of such surfaces.

Personally, I doubt the possibility of adapting such a screen to theatre use, but if it can be done (and Mr. Clark thinks it can) it will be a very wonderful thing, because then the weakest light source now used for projection would be amply brilliant for all practical purposes.

Truth

"For sure as the morning follows
The darkest hour of night
No question is ever settled
Until it is settled right!"

The above lines are by that splendid writer and grand woman, now departed into the shades of the Other Land, Ella Wheeler Wilcox. They speak volumes to those who use the mind the Creator gave them for something besides mere speculation upon the problems of the day, or of the moment.

They may be applied to propection, because up to this time not a single one in the long line reaching from the producer himself to the exhibitor has sensed the true importance of projection to the success of the thing toward the perfection of which they all bend their energies. As a matter of rather queer fact, but very few of the exhibitors themselves have any adequate conception of the importance of the "Man Behind the Gun" in their projection room, and the imperative necessity that he have expert knowledge plus ENERGY TO APPLY IT IN PRACTICE.

True, there is some evidence of a S-L-O-W awakening, but it still is not yet a settled fact, in the minds of any save a few, that expert projection knowledge is essential to high class, efficient presentation of the motion picture to its buyer, the public, and

"No question is never settled,
Until it is settled RIGHT!"

Real Knowledge

From Chauncy L. Greene comes a letter written on the stationery of University of Minnesota, College of Engineering, Minneapolis—a letter which should be of real interest to all projectionists who take pride in their business and who desire to see it rise to the dignity of a profession.

I would direct the attention of all high grade projectionists to it. I would especially call the attention to it of those men who have come to be known as "Broadway men," because it may serve to give them something of a "jolt"—a thing some of them need, not because they lack ability but because they have—or at least many of them have—fallen into a rut, at least to some extent. They have largely ceased to advance, due, I think, to the idea that they have "reached the top."

They forget that there IS NO TOP TO PROJECTION, or to anything else for that matter.

Friend Greene is a man who thoroughly understands the basic principles of the thing he discusses. Without a thorough understanding of basic principles there is and cannot be real knowledge.

What Struck Me

The thing which struck me is: Is this an indication that men of real engineering training are becoming interested in motion picture projection? Is the business of projection beginning to attract men of real knowledge? I sincerely hope so, for I have long prophesied it would.

Of course we have, and always have had, many men in the projection field who have real ability, but they are rather thinly scattered. The pay and conditions have been such that, except for a man here and there who just simply loved the work, men of considerable learning have for the most part sought other fields of endeavor, as was natural.

Remarkable

Another rather remarkable thing is that I have not found it necessary to alter a single phrase or word of friend Greene's letter. It appears exactly as written by him. He says:

I am going to take a shot at answering the question raised by Mr. Dunlap of St. Paul in a recent issue of the World.

Question: What does a 60° movement mean and what relation is there between the number of degrees in the movement and the degrees width of the master blade?

A 60° movement is one in which the unlocking, moving and locking of the driven element is accomplished by a 60° movement (1/6 revolution) of the driving element. That is, the film is in motion across the aperture during 1/6 of a revolution of the cam and stationary over the aperture during 5/6 of a revolution. During this 1/6 rev. the light must be shut off from the screen and here is where the relationship of the shutter master blade width enters. Assuming a 1 to 1 gear ratio between shutter and cam, if the light beam were infinitely small the master blade would take up 1/6 of the shutter circumference, that is, it would be 60° wide. But because the beam has a finite diameter the master blade must be widened by this amount in order to cover the beam before the film starts to move. (Qualified by the fact that in practice the shutter need not quite cover the entire beam before the film starts moving. Neglected here because the magnitude is unknown.)

Constant Distance

For a given setting of the lens system this extra width is a constant linear distance measured along the chord of a circle of radius equal to the perpendicular distance from center of shutter shaft to optic axis. For want of a better term I am going to call this circle the effective shutter circle and its diameter the effective shutter diameter. This LINEAR distance along a chord of the effective shutter circle then is independent of the effective shutter diameter, BUT the larger the effective shutter diameter the smaller is this distance MEASURED ANGULARLY around the shutter, and the ANGULAR width of the blades is the measure of the light which the shutter cuts. This is the argument in favor of a larger effective shutter diameter than we have at present.

To Illustrate

To illustrate, let us assume a 60° movement, 1 to 1 ratio of shutter to movement, no back lash, a 1" diameter light beam, and consider two balanced 2 wing shutters of 8" and 14" effective diameter respectively.

The master blade of the former will be 74° 15' wide and that of the latter will be 68° wide. The former will pass 58.75% of the light and the latter will pass 62.2%. No great difference, it is true, but enough to reduce an 80-ampere current consumption to a 75.5 ampere consumption which, in the case of a house running 10 hours per day and paying 6 cents per K.W.H. for D.C. through resistance from 115 volt mains, means a total saving of $112.00 in 360 days.

Is there anything "flighty" in the idea of even an 18" or 20" shutter? Made of metal it would be quite heavy, but could not a Bakelite-Micarta sheet be made with a fine steel gauze reinforcement (on the order of wired glass but of much finer mesh) which would be light, strong, smooth, durable and opaque?

Good Play, Good Work

Recently, through the courtesy of the producer, friend Daughter and I found ourselves seated in one of the prettiest theatres we have seen in all New York City, the Cosmopolitan, Columbus Circle, enjoying the photoplay, "The Great White Way," in which Anita Stewart is leading woman, or "star," if you prefer that term.

I say "enjoying the photoplay" because of the fact that not only did "The Great White Way" impress us as being very excellent in itself, but also it was so placed upon the screen by Projectionists Ivan Bowen and Hally Tillman that its full value was apparent to the audience.

And right here seems an ideal opportunity to relieve my mind of something which has pressed for expression every time I have read newspaper accounts of Hollywood scandals.

Anita Stewart

Anita Stewart is, as I said, star in "The Great White Way," in which she does work I don't think could be much improved upon. But that is not what I wish to direct your undivided attention to with regard to her.

In these days of scandal mongering, when newspaper men, engaged in a hard fought battle to fill great quantities of "space" each day, literally grab anything in the least degree exciting and make not only the most of it, but very much more than the most, it is indeed refreshing to find artists of ability who have been on the silver sheet for years, without ever even the faintest breath of suspicion as to their absolute cleanliness and moral rectitude. Such an one is Anita Stewart.

And say! When you chaps are projecting Miss Stewart, just remember that she is a friend of mine and give her a square deal. She does her duty by the industry she serves, which puts it up to you to do yours. In fact you might help by being careful to give the real men and women, such as Anita, Norma Talmadge, the Gish girls and a long string of others a 100 per cent. value on the screen.

GET IT NOW!

The Brand New

LENS CHART

By

JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are using.

The news Lens Chart (size 15" x 20") is printed on heavy Ledger Stock paper, suitable for framing.

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Prompt Service to the Exhibitor Mirror Lamps and Generating Sets A Merry Musical War

WHEN Mr. Eichenlaub contributed to the February 9 issue of the Moving Picture World the article "How Proposed New Theatre Law Affects Small Town Houses," he thoroughly realized the importance of the matter to the backbone of the exhibiting end of the industry.

He also realized that, in order that the fullest publicity be given the subject, the necessity of the article being published at the earliest possible moment if it was to bear fruit at all. Accordingly, he sent the story in full to us. He also sent the story to another publication which announces its appearance sometime in the future—when the vitally important hearings will have become history.

Mr. Eichenlaub's foresight bore fruit and his story appeared in full and in such shape that every Moving Picture World reader knew exactly what was threatened—the advisability of making an instant protest against the proposed legislation and was put in possession of practical suggestions and recommendations as to how the proposed code should be rewritten in order that the exhibiting fraternity be not placed in a disadvantageous position as compared with non-theatrical picture showing organizations.

This is in line with the policy of service to the exhibitor which was inaugurated with the publication of the first issue of the Moving Picture World, by James P. Chalmers, over seventeen years ago.

No other publication in the field has ever approached the Moving Picture World's record in this respect and this record is to no small extent responsible for the loyalty of its readers and the confidence which they feel in the oldest publication in the field.

OUR readers will recall the series of articles which we published recently on independent generating plants and their usefulness to the picture theatre. Also our comments regarding the small amount of information with which manufacturers of such apparatus had supplied their prospective customers in the motion picture field.

About a fortnight ago, we had the pleasure of a call from a manufacturer of independent generating plants such as we had described and we took the opportunity to ask him frankly why it was that manufacturers in his line seem so reluctant to cultivate the field with an educational advertising campaign.

NO other publication in the field has ever approached the Moving Picture World's record of service to the exhibitor and this record is to no small extent responsible for the loyalty of its readers and the confidence which they feel in the oldest publication in the field.

The manufacturer, who is a good scout, told us quite frankly that it was because he believed that his and other organizations were traveling the road of least resistance. That their sales force had discovered that it was an easier and much shorter process to sell an outfit to a farmer than to an exhibitor. That, while the farmer readily grasped the benefit and economy of an independent generating plant upon his farm, a comparatively long pull was necessary to educate the exhibitor along the same lines.

And then—just two days ago—there called on the Equipment Department the manufacturer of a mirror lamp. He told us, in the course of the conversation, that he had acted upon a former suggestion of ours, to show prospective purchasers how the utilization of his output permitted the satisfactory use of a low wattage and consequently moderate independent generating plant.

He observed that the plan seemed to be working out, as a live wire supply dealer, who had taken orders for some of his outfits, had secured at the same time additional orders from exhibitors for six independent generating plants to be supplied with the lamps.

It would appear that most of the trouble experienced in making sales to exhibitors as compared with that in making sales to farmers was due to the fact that the independent generating plant manufacturers have been assiduously cultivating the farm field by means of large advertising appropriations, while they have left the exhibitor to find out for himself that an independent generating plant was a mighty good bit of equipment to install in his theatre.

ACCORDING to our St. Louis correspondent, a merry musical war is now on between the big Paramount house, the Missouri and the Skouras theatre, the Grand Central.

Recently the Grand Central installed a new organ. The Missouri has a handsome instrument, which was purchased when that house opened a few years ago. The Missouri instrument has been advertised as having cost $100,000, while the Grand Central, in announcing the installation of the "Wonder Organ Made in St. Louis," stated that neither its organ nor any other in St. Louis cost $100,000.

A FEW days ago, we had the pleasure of receiving a call from one of our exhibitor readers. In the course of the conversation, the subject of picture theatre music arose and he told us about the organ with which his house was equipped.

"How much did it cost?" we inquired.

"It is a $20,000 instrument," said the exhibitor.

"How much did it cost?" we repeated.

"$12,000," said the exhibitor.

THE BLUE MOUSE THEATRE OF TACOMA

A 418 seat house, with the exterior appearance of a bungalow. At right is a view of the attractive lobby.

DURATIZE TRADE MARK YOUR FILM
-DURA-
FILM PROTECTOR CO
INC.
220 WEST 42ND STREET
NEW YORK
PHONE CHICKERING 2937
ALLAN A. LOWNES PRES.

HALLBERG
MOTOR GENERATORS
Are the best for Projectors.
J. H. HALLBERG
448 Riverside Drive
New York

A New Blue Mouse with 418 Seats Commences Running Out in Tacoma

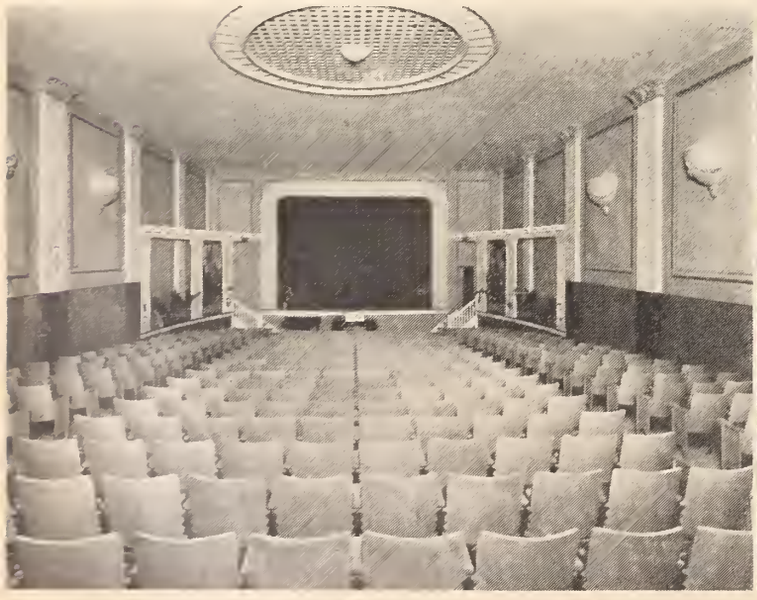
TACOMA'S Proctor Street Blue Mouse Theatre, one of the most beautiful suburban theatres in the Pacific Northwest, had its formal opening recently, and won for itself many plaudits for the perfection of its appointments, and the fact that it was an absolutely completed theatre before it was opened to the public, which in itself is worthy of comment.

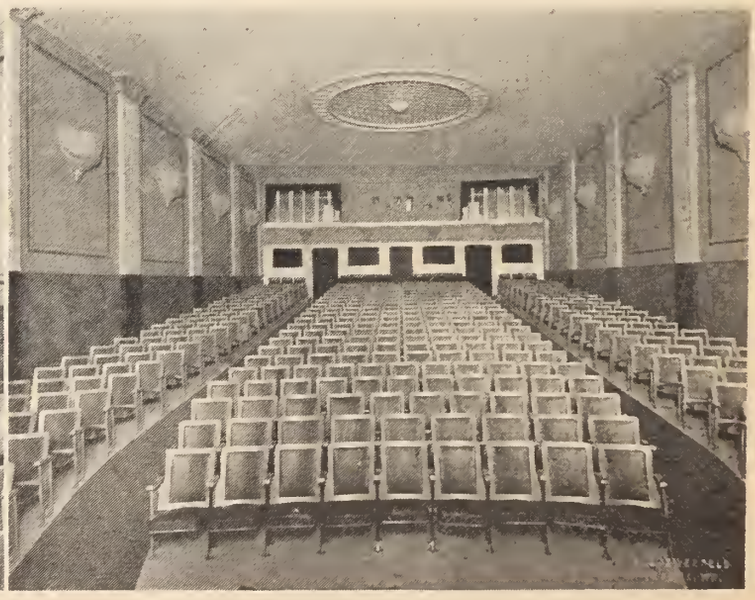
The building is a substantial brick veneer, with concrete trim. It has broad eaves, tile roof, and has the exterior appearance of a bungalow. Four double glass paneled doors give entrance to a broad, carpeted foyer. On the inside, these doors are draped with blue velour curtains. Foyer appointments are simple. A softly shaded floor lamp, two pairs of oval medallion mirrors at either side of aisle entrances, handsome velour portieres, elaborated with valances bordered with gold galoon, several groups of specially designed lighting fixtures, rich in their simplicity.

Loges Isolated by Curtains

Entering the auditorium, the loges, equipped with velour upholstered opera chairs, are at the back, curtained off from the balance of the 418 seats, all of which are upholstered in the predominating color scheme of blue and gray. Two side aisles, carpeted with theatre carpet, give a broad center section.

A pleasing effect is added by two short flights of steps at either side from the organ pit. These lead to side exits by way of flower gardens, with pergola tops. Latticed posts and a stair rail painted white give a charming setting to the stage with its rich velour curtains which are of the sliding type,





TWO VIEWS OF BLUE MOUSE AUDITORIUM

At left, as seen from back of the house. At right, as viewed from stage, showing the wide aisles and the location of the projection room.

controlled from the projection room. The curtain is of blue, bordered with old gold galoon, in keeping with the balance of the drapes. A Robert Morton organ provides the music. A gold fibre screen is used.

All lighting fixtures which were specially designed, of the cove type, are on Ward-Leonard dimmers regulated from the projection room, making possible many attractive lighting effects. The flower gardens are lighted during musical numbers and intermissions.

Mazda Equipped Simplexes

The projection room is in the centre, above loges. It is of fireproof construction, and has two Simplex projectors with Mazda equipment. At either side of the room, reached by stairways from the foyer, are the ladies' and men's rooms. These have the added attractive feature of being soundproof, glass enclosed, wicker seated enclosures, where a mother may take a fretting baby and enjoy the show without annoying anyone else, or where the Tired Business Man may smoke a reflective cigar while viewing his favorite pictures. From the auditorium, the effect of these paneled glass windows with overdrapes of blue velour, is most attractive.

The ventilating system is up to date, insuring the patron of the proper amount of fresh air and heat. It was installed by Ralph E. Jaeger, of Tacoma.

Shearer Did the Trick

B. F. Shearer, Inc., had entire charge of the interior decoration, lights, projection equipment, carpets, drapes, etc., and established an enviable speed record by completing all the interior work, making all installations, etc., within eight days.

The house was opened under the direction of John Hamrick, who operates several other Blue Mouse theatres in the Pacific Northwest. Owing to other interests, however, a deal has been consummated whereby the active management is under supervision of Mr. Sandstrom, who has recently appointed F. C. Shaefer, formerly with the Stilwell Amusement Co., of Spokane, as house manager.

The Week's Record of Albany Incorporations

There were nine motion picture companies incorporated in New York State during the week ending February 2. The largest capitalization shown by any one of these amounted to $100,000. Four of the companies, when incorporating, did not give the amount of their capitalization.

Following are the names of the companies, the incorporators and the amount of capitalization when stated:

Edna Productions, Inc., $20,000, Ellis Miller, Oscar Guilfoile, Frank Sullivan, New York City.

Lefferts Amusement Corporation, $50,000, Max Shapiro, Julius Gulkis, Isaac Katz, Brooklyn.

Stephans Amusement Company, Inc., $6,000, Stephen Stephanides, Nicholas Aicaterinis, Aleck Sotirakis, Brooklyn.

Wollen Realty Corporation, $15,000, Herman and Charles Vogel, F. S. Wollen, New York.

American Stage Producing Company, $100,000, Frank Manni, New York; J. M. Curci, Benoit Mauro, Brooklyn.

John D. Tippett, Inc., M. D. Elkin, Mollie Salit, Anne Eichel, New York; Robert Milton, Inc., D. G. Griffin, Eman Brooke, C. I. Johnson, New York.

Paradise Alley, Inc., Carle Carlton, Leonard Morey, Fred Fries, New York. The four last named companies did not give their capitalization.

Presidents Get Power's

The President McKinley of the Admiral Oriental Line, when she sailed from Seattle was equipped with the latest type Power's projector, for the entertainment of patrons.

Each of the five big Presidents will be similarly equipped in the order of their arrival. Installation is through the Theatre Equipment Co.

Tulsa, Oklahoma Will Have 1500 Seat House

W. M. Smith, of Tulsa, Okla., has awarded the contract for the $760,000 new Orpheum vaudeville and picture theatre to be erected on West Fourth street in Tulsa. The theatre will seat 1,500 on the first floor and balcony. The structure will be five stories high, faced with terra cotta.

Contracts call for Power's projectors and American Seating Company's seating.

Is it really possible to cool your house in hot weather?

Summer is still several months away, of course, but it's coming—just as sure as Christmas—only sooner.

You know how it will be: Day after day of sweltering heat—day after day of low receipts—day after day of waiting for the heat to let up so you can make some real money.

Suppose you could turn on a cool, refreshing breeze that would sweep the entire length and breadth of your house. You'd get them in then, wouldn't you?

You can have that cooling breeze—and at a price within reason. It's just a matter of blowing in *enough* fresh air from outdoors—blowing it in at the right place, without noise or objectionable drafts—with Typhoon Cooling System.

Will it work?

Ask two thousand other exhibitors who use it.

Will it pay?

Ask the same two thousand exhibitors. Most of them will tell you that their Typhoons paid for themselves the first summer.

What else could you put in your house that would return a profit like that?

Get the facts and figures. Write for a copy of the Typhoon Booklet—and a list of Typhoon-Cooled theatres.

TYPHOON FAN COMPANY

345 West 39th Street **New York**

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740 7th Ave., New York

A Correction

New York, January 28th, 1924.

Moving Picture World,

Gentlemen:

On page 420, Moving Picture World, February 2nd, 1924, you publish the statement that Loew's Burnside Theatre is equipped with "G. E. High Intensity Arc Lamps, supplied by the Precision Machine Company," and we regret to inform you that this statement is not correct.

While it is true that this theatre is equipped with G. E. High Intensity Arc Lamps, they were supplied through the Nicholas Power Company, and not the Precision Machine Company, as you state.

G. E. High Intensity Lamps are supplied by the Nicholas Power Company for Power's, Simplex, and Baird projectors, but these lamps must pass through our hands as National Distributors of the G. E. High Intensity Arc Lamps.

While the error is excusable, under the circumstances, it is necessary for us to make this correction. It is important that distributors of Power's, Simplex, and Baird projectors know that G. E. High Intensity Arc Lamps must be secured through us as National Distributors of these lamps.

Very truly yours,

P. A. McGUIRE,

Nicholas Power Company, Inc.

Advertising Manager.

Theatres Projected

CHICAGO, ILL.—Syndicate headed by Walter Butz, care Montclair Realty Company, 122 South Michigan avenue, plans to erect two-story brick moving picture theatre, store and office building, 216 by 106 feet, at Heva and Grand avenues, to cost $500,000.

HARLAN, KY.—A. J. Stern & Son, Knoxville, Tenn., have contract for two-story brick and stone moving picture theatre, 40 by 106 feet, to be erected at Second and Central streets for Mrs. Margie Noe, to cost $65,000.

HARLAN, KY.—A. J. Stern & Son, Knoxville, Tenn., have contract to erect theatre for Harlan Fuel Company at Yancy, about seven miles from here, 50 by 125 feet, to cost $50,000.

BALTIMORE, MD.—Josiah Diggs, 2040 Druid Hill avenue, will erect brick and concrete moving picture theatre, 38 by 72 feet, at 623 North Central avenue, to cost $12,000.

MT. RANIER, MD.—Crawford Spire Theatre Corporation will erect moving picture theatre.

GREENFIELD, MASS.—W. Edward Benson, 132 Main street, has plans by Tuck & Company, 46 Cornhill street, Boston, for one-story brick moving picture theatre, 70 by 140 feet.

ROLLING FORK, MISS.—J. E. Meek will erect moving picture theatre.

ST. LOUIS, MO.—W. Goldman, manager Kings Theatre, 816 North Kingshighway, plans to erect two-story brick theatre, 146 by 188 feet, at Grand and Morgan streets, to cost $1,000,000.

BROOKLYN, N. Y.—Borough Hall Realty Corporation, 44 Court street, contemplates erecting brick moving picture theatre at Vernon and Nostrand avenues, to cost $500,000.

NEW YORK, N. Y.—Nathan Wilson, 145 West 44th street, contemplates erecting theatre and hotel building on Eighth avenue, between 44th and 45th streets, to cost $3,000,000.

NEW YORK, N. Y.—L. J. Phillips & Company, 148 West 72nd street, contemplates erecting theatre at southwest corner 170th street and Broadway.

POTSDAM, N. Y.—James Papayanakes, of Watertown, has purchased Clark Block on Market street as site for an up-to-date moving picture theatre.

WATERLOO, N. Y.—Ground has been broken for new Maize Theatre.

DU BOIS, PA.—W. G. Overdorf, 23 Long street, is preparing plans for brick theatre, to cost $50,000.

JEFFERSON, PA.—Jule Palone has plans by Thomas E. Knox, Waynesboro, for two-story brick moving picture theatre, 36 by 100 feet, to cost $15,000.

POTSDAM, PA.—Strand Theatre Company plans to erect new theatre, to cost $80,000.

POTTSVILLE, PA.—Chamberlain Amusement Enterprise, Inc., plans to erect new theatre on site of old Slater Theatre on North Center street, with seating capacity of 2,000.

SAN ANTONIO, TEXAS.—J. W. Lytle plans to erect theatre on Houston street, near river, with elevated floor entrance, to cost about $1,000,000.

SEATTLE, WASH.—Prefontaine Building Company plans to erect moving picture theatre at 2352 Beacon avenue, to cost $15,000.

SEATTLE, WASH.—Ground has been broken for new Hollywood Theatre at 10th avenue and East 66th street, to cost $50,000.

TACOMA, WASH.—Moore Amusement Company has leased site at 1015-17 South K street for erection of moving picture theatre.

CHARLESTON, W. VA.—Capital Theatre, 1018 Lee street, contemplates rebuilding fire damaged theatre on Summers street, to cost $500,000.

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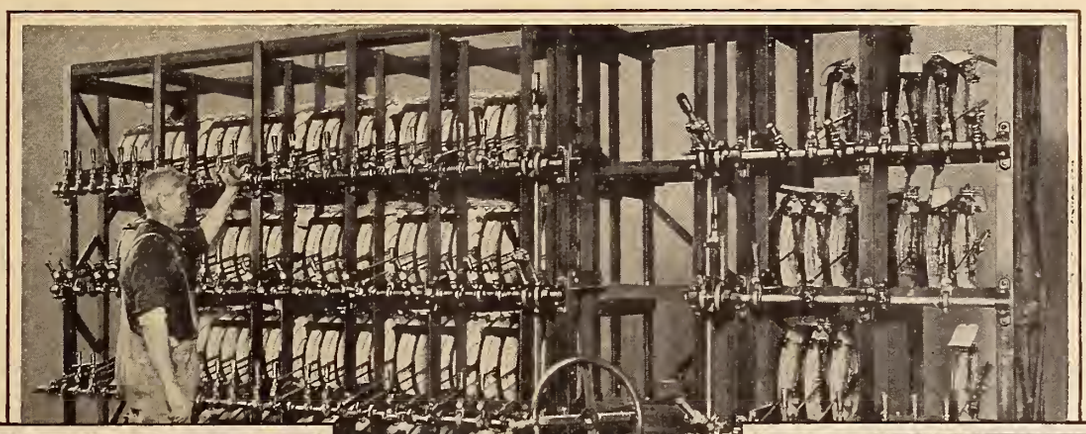
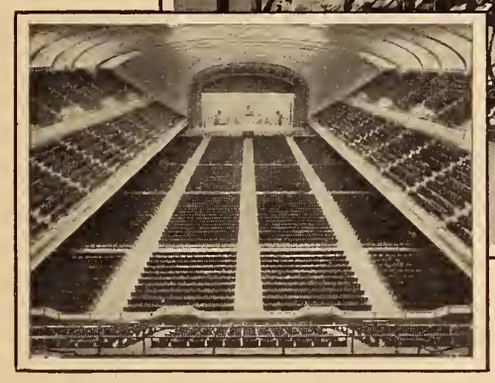
Coliseum Simplexized

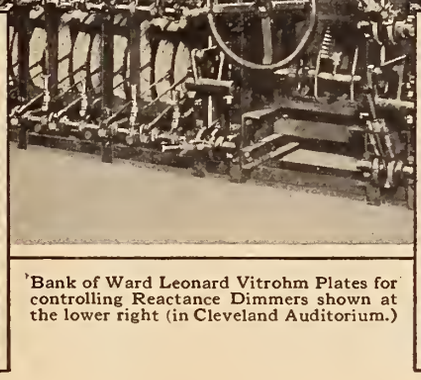
H. H. Randall, manager of B. F. Shearer, Inc., Seattle, has returned from a trip to Ketchikan, Alaska, where he personnally installed Simplex machines in W. D. Gross' new Coliseum Theatre. The house had a New Year's opening.



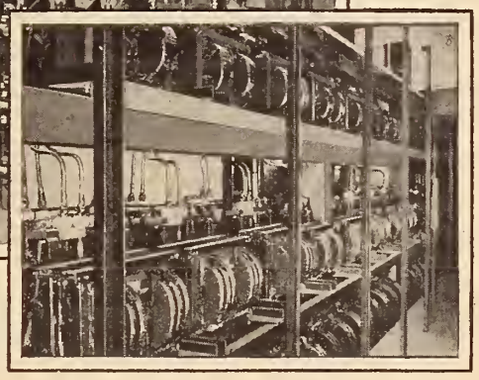
Cleveland Auditorium Equipped with Ward Leonard Remote-control (reactance type) Dimmers.

Ward Leonard Reactance Dimmers in basement. Controlled by Vitrohm Plates on Stage.





Bank of Ward Leonard Vitrohm Plates for controlling Reactance Dimmers shown at the lower right (in Cleveland Auditorium.)



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Unless properly designed, the movable contact of an adjustable resistance may be a source of continual trouble. Such troubles never occur with WARD LEONARD Theatre Dimmers. The movable contact is both a self-aligning and a self-adjusting shoe which is held firmly in contact, yet freely rides over ordinary projections. Simple, positive; can't get out of order. Requires minimum effort to operate; needs no attention.

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Official Organ of the Italian Cinematograph Union

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Moving picture theater. Pennsylvania town five thousand, no competition. Seats 474. All modern equipment. Rent, $150 month. Long and favorable lease. Fine, large stage with scenery. This is a new house, doing excellent business, and will be sold complete at fifteen thousand; reasonable terms.

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Improving Theatres

DELAVAN, ILL.—Improvements will be made to Colonial Theatre, including new pipe organ, new ventilating system, etc.

CEDAR RAPIDS, IA.—Improvements are planned for Regent Theatre.

PERRYVILLE, MO.—Interior of Electric Theatre has been redecorated.

SIOUX FALLS, S. D.—Koplen Brothers, 130 North Phillips avenue, have plans by Hughill & Blatherwick, Boyce Greenly Building, for one-story brick and concrete addition, 25 by 150 feet, to moving picture theatre.

BRISTOL, TENN.—Columbia Theatre has been remodeled, refurnished, new Hope-Jones organ and moving picture equipment installed and reopened.

GEORGETOWN, TEX.—Pipe organ has been installed in Monarch Theatre.

MT. PLEASANT, TEX.—Pipe organ has been installed in Hustler Theatre.

SWEETWATER, TEX.—Queen Theatre, damaged by fire, has been repaired and reopened.

Installing Equipment

MARYVILLE, MO.—Moving picture machine has been purchased for use in visual education department of public schools.

ST. JOSEPH, MO.—Lafayette Booster Association is interested in purchase of moving picture equipment for Lafayette High School.

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ORGANIST AT LIBERTY any time, East or West. Concert with picture experience. Not a trick player. Kind that wears. Classic and popular library. Well worth investigating. Good instrument and fair salary. Address Box 328, Moving Picture World, New York City.

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HIGHLY EFFICIENT, reliable organist (young lady) desires connection with first-class theatre. Expert picture player. Ten years' experience best houses. Large library. Good organ, salary essential. Lady Organist, care Moving Picture World, New York City.

PROJECTIONIST—Married. 9 years' experience. Desires permanent position where skillful work is essential. Philadelphia license. Repair own equipment. Long runs preferred. Go anywhere at once. V. Groetzinger, 4406 Market Street, Philadelphia, Pa.

PROJECTIONIST—9 years' experience, will accept steady position where capable and dependable projectionist is needed. Understands care and repairing of Simplex, Power, Motiograph and all equipment. Go at once. Reason—house sold. J. C. Edmondson, Perry, Iowa.

RELIABLE THEATRE MANAGER seeks engagement. Picture or combination pictures and vaudeville. Good advertiser and can produce results. Will go anywhere. Services immediately on wire or letter. H. Wood, 463 Cumberland Avenue, Winnipeg, Canada.

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WANTED PROMOTER to promote picture for the screen. No money required. Write for further particulars. Oscar Weil, Excelsior Springs, Mo.

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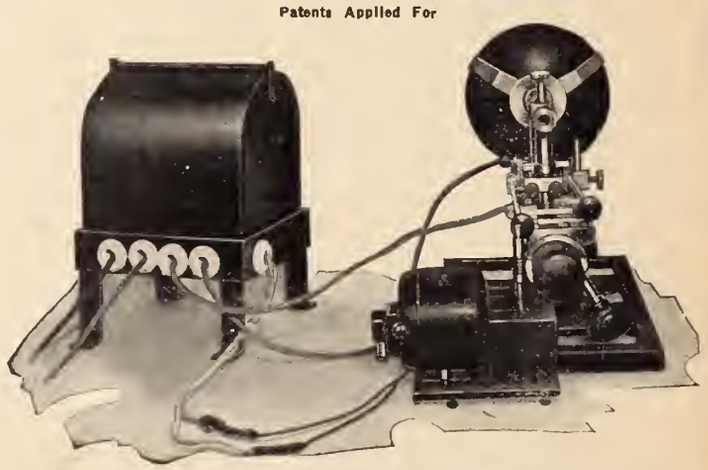

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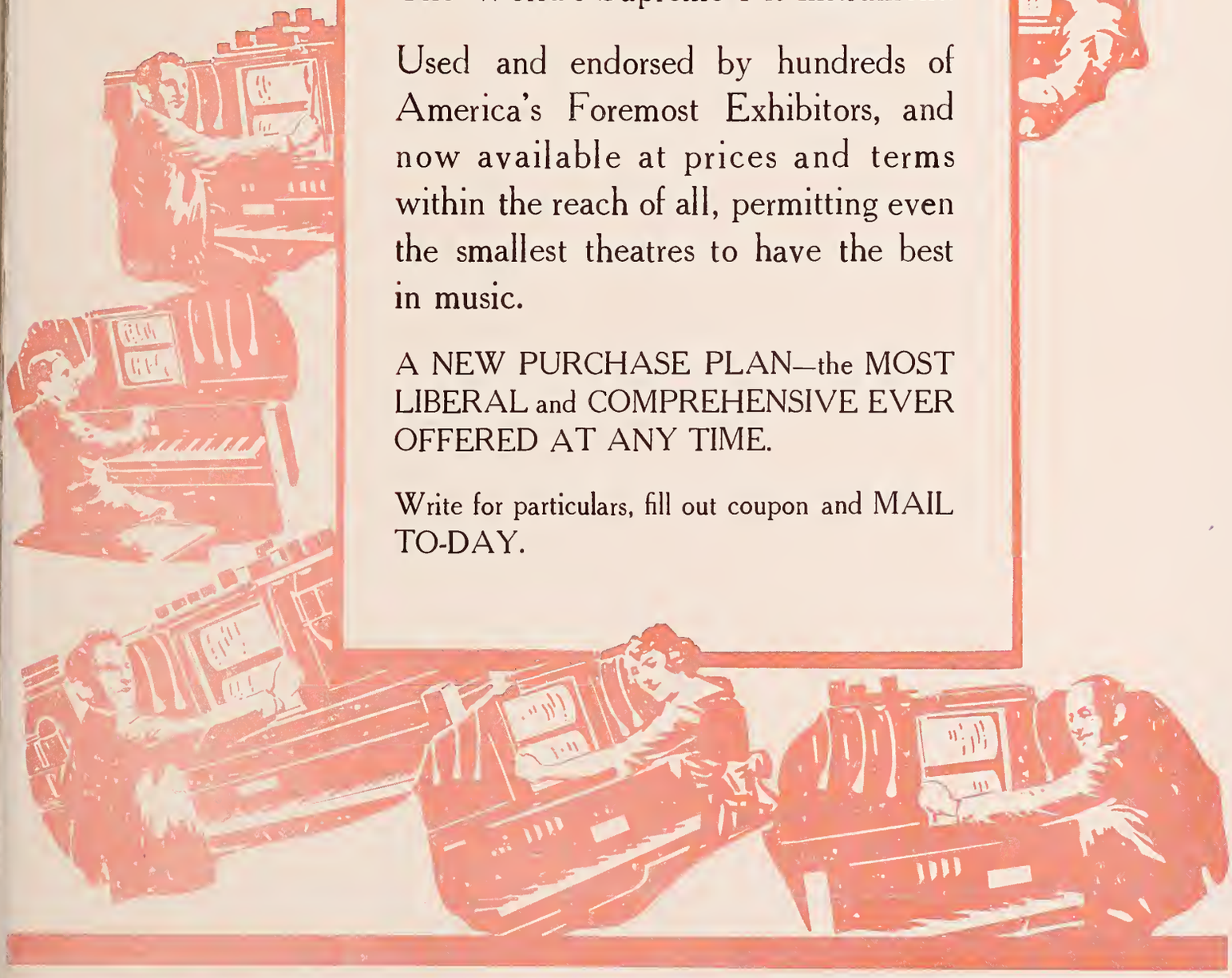

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LIGHT
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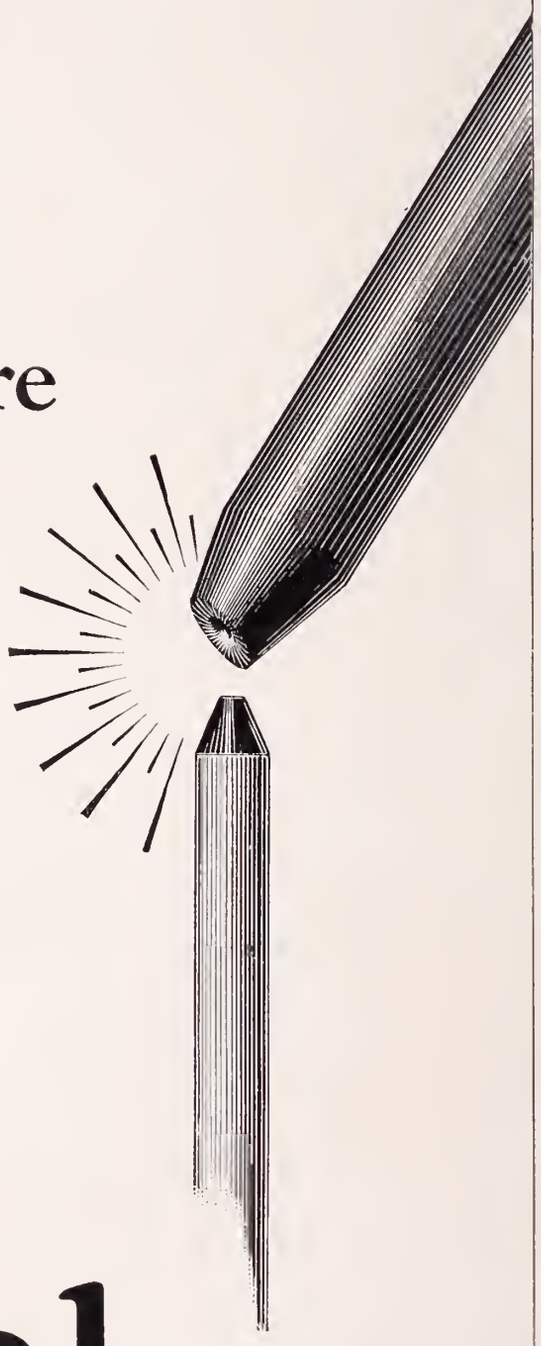

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Regional in News Value; National in Service

Moving Picture WORLD

Vol. 66, No. 8 | February 23, 1924 | PRICE 25 CENTS

Nothing Can Stop Us!

Goldwyn-Cosmopolitan is Coming Through with One Big Success After Another

The Capitol held over "Name The Man" for a second week after getting a little over $49,500 last week, with yesterday doing a gross of a little better than $11,500, the matinee business being around $5,800.
TIMES SQUARE
DAILY, FEB. 11th

Coming: Nellie, *The Beautiful Cloak Model*—THE GREAT WHITE WAY, *Cosmopolitan's Surprise Picture*—Elinor Glyn's THREE WEEKS

It Pays to Play

Goldwyn-Cosmopolitan

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3.00 a year.

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show originality in treatment. Their production quality is the highest—their direction the finest. They are attractions of real box-office value to you.

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features HARRY TIGHE and NED SPARKS

whose excellent work in

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caused Ed. Beatty, of the Butterfield Circuit, to write:

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LILLIAN GISH *in the*
HENRY KING *Production of*
THE WHITE SISTER

Based on the story by **F. Marion Crawford**

Presented by **Inspiration Pictures Inc.**
Charles H. Duell, Jr., *President*

A **Metro** Picture

REG. U.S. PAT. OFF.

Unanimous Praise

A Metro Picture

NEW YORK

The World.

One of the most noteworthy adventures ever made in cinema production. . . . Its photographic excellence and beauty of landscape views possibly never has been surpassed in the cinema. A grand achievement.

—Quinn Martin

The Sun and The Globe

"The White Sister" is not a movie; it is a work of art . . . a genuine artistic triumph . . . a complete and satisfying masterpiece of the screen.

The Morning Telegraph

A most palpable treat . . . Lillian Gish's performance is universal in its interest. . . . Plenty of romance, beauty, and pictorial charm. . . . Scenic effects are exceedingly beautiful. Interesting and well worth seeing.

—Louella O. Parsons

New York Evening Post

Don't miss it. . . . Never has a simple tale of love and despair been told with greater beauty, sincerity or truth. Every picture is a painting. Lillian returns to the screen with a charming impersonation.

The Evening World.

'The White Sister" contains much genuinely moving and thrilling drama. A big and a fine picture that deserves to rank with the best the movies have yet produced. It is fine entertainment. You ought to see it.

—Don Allen

The New York Times.

The players actually appear to live the parts they enact on the screen. . . . Miss Gish obtains the full effect in every situation. . . . One of the strongest love stories that has ever been filmed.

—F. W. Mordaunt Hall

THE NEW YORK HERALD

Miss Gish is always exquisite. . . . Remarkable qualities and emotional repression. . . . The exterior scenes are beautiful. . . . It is so superbly played by Lillian Gish and by Ronald Colman, and so perfectly directed by Henry King that one is entitled to assume that here is an unquestionable candidate for the Hall of Film Fame.

—Robert E. Sherwood

NATIONAL MAGAZINES

THEATRE MAGAZINE

Lillian Gish's work is extraordinary. It has something of the ardent yet ethereal quality of Eleanora Duse. If you miss it, you will lose one of the artistic triumphs of the screen.

MOVIE WEEKLY

"The White Sister" is a film which justifies motion pictures . . . highly artistic . . . the scenes are exquisite. Miss Gish enacts one of the beautifully memorable roles of screen history. The eruption of Mount Vesuvius and the subsequent breaking of a reservoir are thrilling. By all means see "The White Sister." It is excellent entertainment.

L i f e

Lillian Gish gives a performance that is divinely exalted. She possesses greater emotional force in her left eyebrow than all the fake thrills that the silent drama has perfected.

—Robert E. Sherwood

JUDGE

A picture of great photographic beauty. . . . Worth seeing alone for the grandeur of its natural settings. . . . A masterpiece of beauty. . . . The action is tense and the actors more than competent. The production is dignified and an ornament to the screen. Lillian Gish is all alone in her class.

MILWAUKEE

WISCONSIN NEWS

Lillian Gish better than in anything she has ever done. From any standpoint it is splendid.

MAKE AMERICA "SAFE FOR DEMOCRACY"

NEW YORK JOURNAL

One of the very best productions ever made. . . . Overflows with Italian beauty. . . . Entire cast play their parts with profound sincerity. . . . For dramatic suspense, let one commend the scene in the observatory on the brow of muttering Vesuvius.

THE EVENING MAIL

In "The White Sister" where her role is most difficult, Lillian Gish acquitted herself so well that there is no denying that she is an exceptional emotional actress. . . . By far the finest thing she has done on the screen. The photography is beautiful.

CHICAGO

HERALD EXAMINER

Miss Gish gives the most gorgeous performance of her career. . "The White Sister" will hold your attention throughout.

THE CHICAGO DAILY JOURNAL

The genius of Lillian Gish makes a great film of "The White Sister." There is something lingeringly lovely about the picture. One of the year's important offerings. . . . It should stand near the top of the list.

—Virginia Dale

THE CHICAGO EVENING POST

Lillian Gish has made this tragedy into a story which will grip you and hold your interest. . . . Director Henry King has achieved a very unusual production and one which is intensely dramatic.

Chicago Daily Tribune

One of the most exquisite photoplays ever screened. . . . The power, the beauty, the realism, the pathos of it must strike home. . . . Lillian Gish is lovely throughout . . . her acting is excellent. . . . Ronald Colman as her lover is immense. . . . The atmosphere is all it should be.

—Mae Tinee

CHICAGO AMERICAN

"The White Sister" achieves a place by itself. Miss Gish displays a surer, more mature, more compelling almost, it would seem, a perfect art . . . you realize you are viewing one of the screen's greatest. Locations are of great beauty. Henry King's direction and adaption are worthy of great praise.

—Rob Ree

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

This is a picture that no one can afford to miss. . . . The entire production is marvelous. . . . Heartrending for its exquisiteness and pathos of portrayal.

—Irene

New York Tribune

Miss Gish does some of the best acting she has ever done. . . . One has come to expect perfection in a Lillian Gish performance.

—Harriette Underhill

THE EVENING TELEGRAM

Miss Lillian Gish as "The White Sister" is all loveliness and appeal. . . . The picture has not yet been equalled for scenic beauty.

—Robert G. Welch

From the Press~~

A Metro Picture

BOSTON

The Boston Telegram

"The White Sister" is the biggest and best motion picture which Boston has seen in many, many years. It is the biggest picture because of the great care and skill with which the picture itself was made. The superb acting of Miss Gish has given the picture rare value and . . . has created a new standard.

—Margaret Harris

BOSTON AMERICAN

Probably nothing enhanced the beauty of the picture so much, other than Miss Gish's excellent interpretation of her role, as did the scenic effects. The glorious finale is the criterion of thrillers. Artistic seems rather an inadequate word. . . . Yo must go.

Boston Evening Transcript

Exceptionally fine photography. "The White Sister" deserves high praise. Miss Gish holds fast the interest and sympathies of her audience . . . she proves herself once more the tragic mistress of the screen.

THE BOSTON HERALD

Director Henry King with the aid of Lillian Gish and the Italian settings has produced an unusually beautiful picture, . . . dramatic and vigorous. The picture's greatest claim to distinction is the tragic wistfulness of Lillian Gish.

The Boston Daily Globe

Exquisitely poignant in its religious thrill and ecstasy, it leaves one feeling almost inspired. "The White Sister" is a classic. . . . There is no doubt of its artistry. . . . It is a fascinating photoplay.

The Boston Post

Lillian Gish is still the screen's greatest emotional actress. . . . The scenes and settings are unbelievably lovely. The pathos, the romance and the pictorial beauty are perfectly blended to make a fine film.

—Prunella Hall

The Boston Traveler

A remarkable picture . . . glorified by the very beautiful portrayal of Lillian Gish. No one but Lillian Gish could play such a role. She shares that spiritual quality; the nobility, and ethereal loveliness that belong to Eleonora Duse. Scenically . . . a most beautiful picture.

—Eleanor Very

TRADE PRESS

Motion Picture News

A picture destined to live in the memory. . . . A picture with a soul . . . wonderfully acted and directed . . . fraught with genuine heart throbs. . . . Grips the emotions . . . and holds you in a vise-like grip with the overwhelming sweep of the scenes. . . . Lillian Gish plays like one inspired . . . her scenes are unforgetable. . . . The climax is breathtaking.

—Laurence Reid

Moving Picture WORLD

Lillian Gish as the heroine is superb. . . . Never has she done anything finer. Some finely executed spectacular scenes showing the eruption of Mount Vesuvius. The film holds you in a vise-like grip because of its beauty and force.

—C. S. Sewel

EXHIBITORS Trade REVIEW

Another great picture . . . Splendidly conceived and finely executed. . . . Tightly holding the interest from the beginning to the end.

George Blaisdell

EXHIBITORS HERALD

Nothing so fine from every viewpoint has ever before been shown on the screen. . . . For photographic excellence, beauty of landscape views, wonderful settings and exquisite elaborateness of costuming the screen has yet to receive anything that surpasses this production.

The Bradstreet of Filmdom — The Film Daily — The Recognized Authority

Gorgeously mounted. . . . One of the greatest pictures ever made, with Miss Gish giving an outstandingly notable performance. . . . Director Henry King has done a magnificent piece of work.

The Billboard

Lillian Gish does the finest acting of her career in "The White Sister." . . . Settings are beautiful. . . . The scenes of the erupting volcano and the mad scramble for safety of the villagers are splendidly done.

VARIETY

Photography is a delight to the eye. . . . It was splendidly done.

REELAND REVIEWS

"The White Sister" will prove to be one of the biggest pictures of the year and will be pointed to for many years to come. The exteriors are the most beautiful ever seen upon the screen.

Exceptional Photoplays

Published Monthly, October to June, by The National Board of Review, Committee on Exceptional Photoplays 70 Fifth Avenue, New York City

The White Sister" is a stirring memorable picture . . . beautiful and also real. . . . Angela is most sympathetically played by Lillian Gish.

PHILADELPHIA

PUBLIC LEDGER

Lillian Gish gives one of the finest performances of her career . . . with her delicate appeal, her poignant charm and pathetic beauty. It offers her an unsurpassed opportunity to depict an anguished soul, rent by sadness and misfortune. One of the few super-specials worth making.

The Philadelphia Inquirer

Truly notable production . . . exquisitely handled. . . . Lillian Gish has achieved the best work of her career and has created a part which will be long remembered. She has caught the tragic spirit of the novel.

The Evening Bulletin

A beautiful series of pictures. . . . A picturization that really puts this work in the class of pictorial rather than dramatic art. . . . So complete so poignantly beautiful and meaningful. Lillian Gish and a splendid supporting cast are excellent.

THE NORTH AMERICAN

Lillian Gish gives another of her portrait gems, and makes a highly and convincing character of Angela. The natural backgrounds are one of the rare and beautiful features of the film. The glimpses of Vesuvius are highly interesting and unusual.

SAN FRANCISCO

San Francisco Chronicle

Leading Newspaper on the Pacific Coast — Reg. U.S. Pat. Off.

Lillian Gish reaches an emotional pinnacle that few actresses can hope to scale. She seems an inspired creature.

—George C. Warren

THE CALL

One of the most entirely delightful picture plays of the time . . . there with a punch that will satisfy the most exacting. Lillian Gish contributes a great, if not her greatest, characterization.

Daily Illustrated Herald

A critic would have to scatter superlatives to do justice to the production and to the star. Infinitely worth while, a screen classic. Strong dramatic situations . . . smashing classic. Will go down in screen history as one of the distinct achievements of the silent drama. *—Hamilton Wayne*

First engagement in a motion picture Theatre!

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METRO PICTURES CORP 1540 BROADWAY NEW YORK NY

LILLIAN GISH IN WHITE SISTER OPENED SATURDAY TO ONE OF THE BIGGEST DAYS ALHAMBRA THEATRE HAS EVER HAD STOP SUNDAYS BUSINESS WAS EVEN BIGGER THAN SATURDAYS AND THE THIRD DAY TODAY MONDAY IS KEEPING RIGHT UP WITH THE TWO OPENING DAYS STOP CONCENSUS OF OPINION BY OUR PATRONS THAT THE WHITE SISTER IS NOT ONLY EXCELLENT IN ENTERTAINMENT AND SUSPENSE QUALITY BUT IS REALLY A VERY BEAUTIFUL PRODUCTION STOP I HAVE NO HESITANCY IN RECOMMENDING THIS PRODUCTION TO ALL EXHIBITORS AS ONE OF THE YEARS BIGGEST BOX OFFICE ATTRACTIONS

LEO A LANDAU

CAN WE SAY MORE?

Metro Picture

REG U S PAT OFF

One BIG Paramount After Another

Now it's —

POLA NEGRI

IN

"Shadows of Paris"

A HERBERT BRENON Production

SUPPORTED BY

ADOLPHE MENJOU, CHARLES deROCHE
HUNTLY GORDON

"The Pola Negri of 'Passion' returns to the screen in this fast moving, colorful story of the Parisian demimonde and society life in the French capital.

"The star has come into her own! She throws all her fire, temperament and passion into this role!

"Should test the capacity of any house. Grab this one quick!!"
—MOTION PICTURE NEWS.

From "Mon Homme" by Picard and Carco. Adapted by Fred Jackson. Screenplay by Eve Unsell.

A Paramount Picture

ONE OF 18 NEW AT YOUR EXCHANGE

(PRODUCED BY FAMOUS PLAYERS LASKY CORP.)

Some of the Theatres

HUNCHBACK OF

IN JANUARY AT A

American Theatre, Butte, Mont.
Stone Opera House, Binghamton, N.Y.
Park Theatre, Youngstown, O.
American Theatre, Denver, Colo.
Columbia Theatre, Phoenix, Ariz.
Rex Theatre, Sheboygan, Wisc.
Garrick Theatre, St. Paul, Minn.
His Majesty's Theatre, Sherbrooke, Que.
Imperial Theatre, Three Rivers, Que.
Poli Theatre, Waterbury, Conn.
Gem Theatre, Naugatuck, Conn.
Dawe Theatre, Bridgeport, Conn.
Strand Theatre, Far Rockaway, N. Y.
Cohen's Theatre, Newburgh, N. Y.
Music Hall Theatre, Tarrytown, N. Y.

Rivoli Theatre, New Brunswick, N. J.
Patchogue Theatre, Patchogue, L. I.
Park Theatre, Rockaway Park, L. I.
Broadway Theatre, Astoria, L. I.
Brandeis Theatre, Omaha, Neb.
Arcadia Theatre, Philadelphia, Pa.
Grand Theatre, Huntingdon, Pa.
Hollywood Theatre, Pottsville, Pa.
Victoria Theatre, Altoona, Pa.
Elks Theatre, Du Bois, Pa.
Nemo Theatre, Johnstown, Pa.

Strand Theatre, Ridgeway, Pa.
Capitol Theatre, Washington, Pa.
Roland Theatre, Phillipsburg, Pa.
Opera House, Houtzdale, Pa.
Grand Theatre, Oregon City, Ore.
Columbia Theatre, Erie, Pa.
Heilig Theatre, Seattle, Wash.
Wigwam Theatre, Reno, Nev.
Victory Theatre, San Jose, Cal.
Liberty Theatre, Spokane, Wash.
Pershing Theatre, St. Louis, Mo.

Some of the Theatres

HUNCHBACK OF

IN FEBRUARY AT A

Lotus Theatre, Sheridan, Wyo.
Majestic Theatre, Utica, N. Y.
Rialto Theatre, Glens Falls, N. Y.
Family Theatre, Batavia, N. Y.
Strand Theatre, Ithaca, N. Y.
North Park Theatre, Buffalo, N. Y.
Palace Theatre, Moline, Ill.
Virginian Theatre, Charleston, W. Va.
Hartman Theatre, Columbus, O.
Stillman Theatre, Cleveland, O.
Palace Theatre, Wichita Falls, Tex.
Monarch Theatre, Georgetown, Tex.
Royal Theatre, Laredo, Tex.
Rex Theatre, Greeley, Colo.
Empress Theatre, Laramie, Wyo.
Empress Theatre, Ft. Collins, Colo.
Dubuque Theatre, Dubuque, Ia.
Adams Theatre, Detroit, Mich.
Wysor Grand Theatre, Indianapolis, Ind.

Art Theatre, Kansas City, Kan.
Rivoli Theatre, Portland, Ore.
National Theatre, Jersey City, N. J.
Hempstead Theatre, Hempstead, L. I.
Frederick Theatre, E. Pittsburgh, Pa.
Ritz Theatre, Indiana, Pa.
Majestic Theatre, Butler, Pa.
Pascoe Theatre, Berlin, Pa.
Court Theatre, Wheeling, W. Va.
Heilig Theatre, Eugene, Ore.
White Theatre, Fresno, Cal.
Westwood Theatre, Westwood, Cal.
Zelda Theatre, Duluth, Minn.
Colonial Theatre, Pittsfield, Mass.
Palace Theatre, New Britain, Conn.
Middlesex Theatre, Middletown, Conn.

Strand Theatre, Portchester, N. Y.
Montauk Theatre, Passaic, N. J.
Regent Theatre, Elizabeth, N. J.
Ridgewood Opera House, Ridgewood, N.J.
Garden Theatre, Princeton, N. J.
Capitol Theatre, St. Louis, Mo.
West End Lyric Theatre, St. Louis, Mo.
Shaw Theatre, St. Louis, Mo.
Floressant Theatre, St. Louis, Mo.
Manchester Theatre, St. Louis, Mo.
Lafayette Theatre, St. Louis, Mo.
Maffitt Theatre, St. Louis, Mo.
Montgomery Theatre, St. Louis, Mo.
Welster Theatre, St. Louis, Mo.
Tivoli Theatre, St. Louis, Mo.
Imperial Theatre, Sarnia, Ont.

ASK THE MAN W

A UNIVERSAL PRODUCTION

That Played The

NOTRE DAME

DVANCED PRICES

Tivoli Theatre, Toronto, Can.
Winter Garden Theatre, Jamestown, N. Y.
Oliver Theatre, South Bend, Ind.
Weller Theatre, Zanesville, O.
Liberty Theatre, Kansas City, Mo.
Alhambra Theatre, Milwaukee, Wisc.
Vogue Theatre, Kenosha, Wisc.
Palace Theatre, Montreal, Can.
Victoria Theatre, Quebec, Can.
Lyric Theatre, Bridgeport, Conn.
Regent Theatre, Norwalk, Conn.
Majestic Theatre, Hartford, Conn.
Suffolk Theatre, Holyoke, Mass.
Keith's Lynn Theatre, White Plains, N.Y.
Rialto Theatre, Poughkeepsie, N. Y.
Strand Theatre, Lakewood, N. J.
Savoy Theatre, Asbury Park, N. J.
Palace Theatre, Huntington, L. I.
Liberty Theatre, Oklahoma City, Okla.
Kurtz Theatre, Bethlehem, Pa.
Temple Theatre, Lewiston, Pa.
Criterion Theatre, Bridgeton, Pa.
Opera House, Bellefonte, Pa.
New Theatre, Homestead, Pa.
Jefferson Theatre, Punxsutawney, Pa.
Pastime Theatre, State College, Pa.
Capitol Theatre, McKeesport, Pa.
Driggs Theatre, Clearfield, Pa.
Majestic Theatre, Cornwallis, Wash.
Majestic Theatre, Corvallis, Ore.
Grand Theatre, McDonald, Pa.
Berkeley Theatre, Berkeley, Cal.
State Theatre, Sacramento, Cal.
Grand Theatre, Bellingham, Wash.
Rex Theatre, Lewiston, Idaho.
Star Theatre, Hannibal, Mo.
Regent Theatre, Ottawa, Can.

That Will Play The

NOTRE DAME

DVANCED PRICES

Metropolitan Theatre, Washington, D. C.
Strand Theatre, Syracuse, N. Y.
Eastman Theatre, Rochester, N. Y.
Bellevue Theatre, Niagara Falls, N. Y.
Havens Theatre, Olean, N. Y.
Shea's Hippodrome, Buffalo, N. Y.
Ft. Armstrong Theatre, Rock Island, Ill.
Crocker Theatre, Elgin, Ill.
State Theatre, Huntington, W. Va.
Mozart Theatre, Canton, O.
Capitol Theatre, Dallas, Tex.
Hancock Opera House, Anstin, Tex.
Palace Theatre, San Antonio, Tex.
Majestic Theatre, Grand Junction, Colo.
American Theatre, Colorado Springs, Colo.
Auditorium Theatre, Pueblo, N. M.
Grand Theatre, Dubuque, Ia.
Plaza Rialto Theatre, Waterloo, Il.
Circle Theatre, Indianapolis, Ind.
Grand Theatre, Terre Haute, Ind.
Isis Theatre, Kansas City, Mo.
Academy Theatre, Northampton, Mass.
Opera House, Westfield, Mass.
Community Theatre, Meriden, Conn.
New Theatre, Port Jervis, N. Y.
Clairidge Theatre, Montclair, N. J.
Regent Theatre, Passaic, N. J.
Colonial Theatre, Pompton Lake, N. J.
Rialto Theatre, Newark, N. J.
Liberty Theatre, Kelso, Wash.
Rialto Theatre, Tacoma, Wash.
Glen Theatre, Glen Cove, L. I.
Academy of Music, Lebanon, Pa.
Academy Theatre, Meadville, Pa.
Strand Theatre, Uniontown, Pa.
Pascoe Theatre, Somerset, Pa.
Grand Theatre, Bradford, Pa.
Colonial Theatre, Beaver Falls, Pa.
Salt Lake City Theatre, Salt Lake, Utah
Orpheum Theatre, Everett, Wash.
Liberty Theatre, Susanville, Cal.
New Grand Theatre, St. Louis, Mo.
Arsenal Theatre, St. Louis, Mo.
Grand Theatre, St. Louis, Mo.
Lindell Theatre, St. Louis, Mo.
Gravois Theatre, St. Louis, Mo.
Variety Theatre, St. Louis, Mo.
Pageant Theatre, St. Louis, Mo.
Virginia Theatre, St. Louis, Mo.
Shenandoah Theatre, St. Louis, Mo.
Queens Theatre, Niagara Falls, Ont.
Allen Theatre, Windsor, Ont.

HO PLAYED IT!

PRESENTED BY CARL LAEMMLE

Clear the track for Unive

FIFTEEN TWO-REEL EPISODES

The FAST EX

STARRING WILLIAM DUNCAN

WILLIAM DUNCAN

GET aboard "The Fast Express" for the biggest box office run you ever had! Here is the greatest combination of star, author, story and cast ever incorporated in one chapter play—the dawn of a new era of chapter play production. William Duncan, the greatest chapter play star on the screen today, is the featured player! Courtney Ryley Cooper, known to millions for his stirring adventure stories in The Saturday Evening Post and other magazines, is the author! What a combination for box office results! Get your patrons steamed up for 15 smashing, breath-taking episodes! This is the picture that is going to railroad the biggest business you've ever had—right to your box office. Make your reservation—you can book it now!

For Release March 10th

rsal's great feature serial

PRESS

FEATURING ONE OF THE GREATEST CHAPTER PLAY CASTS EVER ASSEMBLED!

WRITTEN BY THE FAMOUS SATURDAY EVENING POST AUTHOR

COURTNEY RYLEY COOPER

It's Got what it takes to make a smashing first run picture

Title Story Cast

Regal Pictures, Inc.
Presents

Love's Whirlpool

with

James Kirkwood, Lila Lee and Madge Bellamy

Adapted by Elliott Clawson and Bruce Mitchell

Story by Martha Lord

Directed by Bruce Mitchell

Destined to set new records for your box office

Distributed by HODKINSON

Associated Authors
Frank Woods Elmer Harris
Thompson Buchanan AA Clark W. Thomas
present

"NO MORE WOMEN"

An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy

Kathleen Clifford ~ H. Reeves Smith ~ Clarence Burton ~ George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"The Best Comedy-Romance of the Month"

"'No More Women!' is the best comedy-romance of the month," says McElliott, in the N. Y. Daily News.

"This picture should furnish satisfactory entertainment for the average patron," is the M. P. World's verdict.

"Has many smiles and chuckles, and should appeal especially to the feminine portion of any audience."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Avenue, New York
Hiram Abrams, President

A Branch Office located in every United Artists Exchange

(Copy of Western Union telegram.)

JUDGMENT OF THE STORM

opened at Empire Theatre last Sunday to absolute capacity despite worst blizzard in years stop unanimous opinion of patrons best picture have had this season give us more like it

—Morris Fitzer—Syracuse, N.Y.

Hot Dog! Right Off The Bat Comes This Telegram!!

—and the picture hasn't hardly started. How many pictures do YOU know of that can pack a theatre in a blizzard? The writer of this advertisement dropped into one of the biggest New York Broadway theatres *on the same evening* that "Judgment of the Storm" opened in Syracuse. Cold wave here also. The New York Broadway house was half empty with a BIG feature running. Yet "Judgment of the Storm" played capacity, with 25 degrees colder, in a town one-tenth of the size of New York. If you want to know more about "JUDGMENT OF THE STORM" book it and count your profits. Watch the trade papers for more announcements.

FILM BOOKING OFFICES OF AMERICA, Inc.

723 Seventh Avenue, New York, N. Y. Exchanges Everywhere.

Sales Office, United Kingdom: R-C Pictures Corporation, 26-27 D'Arblay Street, Wardour St., London, W. 1, England

1924 belongs to F.B.O.

A Palmer Photo Play

New Hollywood Plant for

Technicolor

Now under construction—

AT Hollywood, work is being pushed on Technicolor's new Plant and California Headquarters. The completion of this plant will insure prompt delivery of rush prints.

Out in Death Valley, on the Mojave Desert, Technicolor cameras are being used exclusively, photographing Famous Players-Lasky's next Zane Grey Picture—"The Wanderer of the Wasteland," an Irvin Willat Production. This picture will be done *entirely* in Technicolor.

Everybody is talking about the wonderful Technicolor sequence in Cecil B. De Mille's " The Ten Commandments." They'll soon be talking about the Technicolor undersea scenes in "The Uninvited Guest"—a Williamson Production soon to be released through Metro.

Progressive producers do it in Technicolor.

Interior and exterior views of new Technicolor plant at Boston

Progressive Producers do it in

Technicolor

TECHNICOLOR MOTION PICTURE CORPORATION

Boston New York Hollywood

WARNER BROS.
Classics of the Screen

DAVID BELASCO'S

Celebrated Stage Success

"DAD"

A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. Even though the stage production was in the hands of David Belasco, it has been improved on by the screen version.

—ROBT. E. SHERWOOD, N. Y. Herald.

—o—

This film will amuse pretty nearly everybody who sees it. There is a good deal of humor and a touch of pathos.

—F. W. M. HALL, N. Y. Times.

—o—

Warner Bros. have managed to instill into Mr. Belasco's play a comic flavor which is as entertaining as the original stage version. The audience at the Strand yesterday was in a constant state of merriment.

—AILEEN ST. JOHN-BRENON, N. Y. Telegraph.

It's bound to be a success. Mae Marsh was the same old heart-string puller. There is none on the screen who can smile through her tears, or vice versa, with quite the effect that this star does.

—DON ALLEN, N. Y. Eve. World.

—o—

David Belasco's play, "Daddies," has been put on the screen by Warner Bros. and the screen version is quite as exciting as the stage version. We like it.

—HARRIETTE UNDERHILL, N. Y. Tribune.

—o—

After seeing the screen version we are sorry we did not see the Belasco play. We'll bet it was a good show. "Daddies" on the screen at the Strand caused gales of laughter.

—N. Y. Sun & Globe.

—o—

"Daddies" is even better in "the movies" than it was in "the speakies." And that is high praise.

—N. Y. Telegram & Mail.

—o—

We have an idea that most people will like "Daddies."

—LOUELLA O. PARSONS, N. Y. American.

Playing New York's

"DIES"

by John L. Hobble

Directed by William A. Seiter

with

Mae Marsh, Harry Myers,

Claude Gillingwater, Claire Adams, Craufurd Kent and Willard Louis.

EVERY FEATURE A BOX-OFFICE FACTOR-------- The inimitable art of David Belasco, the rare humor of John L. Hobble, the fine superiority of Warner production and the superb performance of a notable cast of stars combine to make this one of the real money-making pictures of the year

Mark Strand Theatre

Undoubtedly it is the BEST picture this organization has ever produced—Everyone who sees it says so—Registers on every count—Has all the elements—You can ballyhoo it and know it will stand up to everything you say about it!

"THE AVERAGE WOMAN"

COMPELLING TITLE
BIG SETS
EXPLOITATION
SATURDAY EVE. POST STORY
GREAT CAST
ENTERTAINMENT
DIRECTED BY Wm. CHRISTY CABANNE
SMASHING PICTURE STORY
YOUTH

Pauline Garon
Harrison Ford
David Powell
De Sacia Mooers
Burr Mc Intosh
Russell Griffin
William Tooker

Have you booked the BURR SPECIALS?
"Three O'clock in the Morning"
"The New School Teacher"

BURR PICTURES, Inc.
133-5-7 West Forty-fourth Street
New York City New York

Look what "Danny" says—

"The Average Woman"
Producer: C. C. Burr
Distributor: State Rights

As a Whole.....SHOULD GET OVER MIGHTY WELL.

Cast ..... Some good names for you to work with. Pauline Garon who again does excellent work as the flapper. Harrison Ford who has a somewhat boob part of a lover and David Powell who is the "mean willun." Others DeSacia Mooers, Burr McIntosh. Russell Griffin a smart kiddie.

Box Office Angle... If you know your folks like cabaret scenes and a cute love story this one may fill their needs nicely. You know how flapper stuff gets over with your people and Pauline G. does it very well in this.

Exploitation .... You can tell them that this is based on a Saturday Evening Post story; that it has a good cast—mention the names—and that it is nicely produced.

Direction.. William Christy Cabanne good.

Scenario by .. Raymond S. Harris

Titles very good.

The News points out

The Average Woman
(C. C. Burr-Mastodon Films—6500 Feet)
(Reviewed by Laurence Reid)

It is played with fine restraint by David Powell and Burr McIntosh. The restraint which adds effectiveness to the denouement. The roadhouse scenes carry the dramatic punch—and most of the atmosphere. De Sacia Mooers as the vengeful hostess gives a vital performance. A simple story, treated with considerable discretion, smoothly and logically told.

SUMMARY. Should excite interest despite familiarity of plot, because it is developed in progressive and logical manner. Carries punch in concluding scenes.

The World states—

"The Average Woman"
C. C. Burr Presents Real All Star Cast in Picture with a Theme
Reviewed by James Keane

"Give 'em a theme to exploit and advertise" must be C. C. Burr's first rule. The second is "Give 'em a cast." On both points he has succeeded in his latest offering for the state rights market, "The Average Woman."

To back the exploitation up there is an acceptable production, with direction up to the standard by W. Christy Cabanne, and a cast of experienced players. There is something of suspense in the sequences feeding the belief that perhaps the Judge's dead wife, whose memory he reveres, had hidden a dread secret of illicit love from h

"RESTLESS WIVES"

Written by Izola Forrester
A vigorous, virile society melodrama
Scenario by Mann Page

"YOUTH TO SELL"

As published in Ainslees under the title "The Gray Path"
By Izola Forrester
A new angle on the divorce problem
Scenario by Gerald C. Duffy

"The AVERAGE WOMAN"

From the Saturday Evening Post story by Dorothy De Jagers
Cast as you like it
Scenario by Mann Page

"LEND ME YOUR HUSBAND"

A sensational original and enthralling Drama — by Marguerite Gove — of love and the wives who resent
Scenario by Marguerite Gove

Distributed by Exchanges "Giving an Extra Measure of Service"

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723 Seventh Ave., New York City

A GRIFFITH WEEK

YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—**D. W. GRIFFITH** has made **MORE MONEY** for motion picture **EXHIBITORS** than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent. What man ever has? Has **YOUR** judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this — **A GRIFFITH PICTURE** never hurts your theatre; and you know theatres can be hurt by pictures. **A GRIFFITH PICTURE** always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played **"ORPHANS OF THE STORM," "ONE EXCITING NIGHT"** and **"THE WHITE ROSE,"** put aside one week for a **GRIFFITH WEEK, PLAY THEM,** and **MAKE MONEY.**

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory, or

write direct to
Albert L. Grey, General Manager
D. W. GRIFFITH, Inc.
303 Longacre Bldg., New York City

A MONEY WEEK

A MONEY WEEK

"It turned a losing season into a winning one for New Orleans."—(Variety)

D. W. Griffith's

picture has warmed many chilly box offices this winter

"The White Rose"

Take some city, any city—here is Oklahoma City, Okla.

Mr. Wm. Noble of the Empress Theatre says:

"One of the very best pictures ever produced and a picture that everybody should see. Mr. Griffith's picture is a big success for us."

A GRIFFITH WEEK

A GRIFFITH WEEK

Always within the first ten of the most popular pictures

This great Griffith picture has won the highest honors in every national popularity contest, always being in the first ten. In England it was second to **"WAY DOWN EAST"** among all pictures.

"Orphans of the Storm"

It is an absolutely sure investment for you

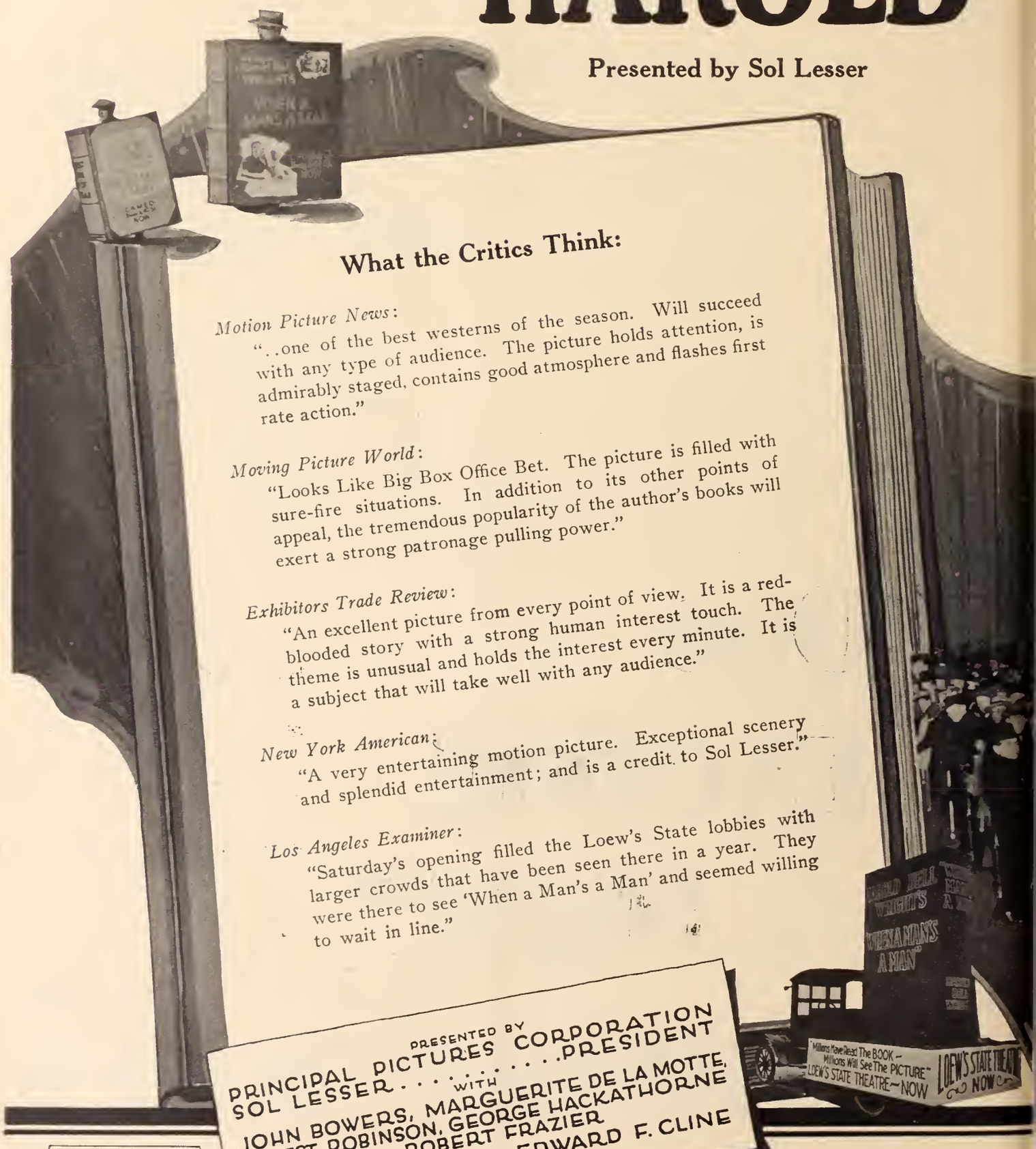
"One Exciting Night"

The greatest of all mystery films, with terrific comedy, **MYSTERY — LOVE — LAUGHTER,** — if that doesn't mean money, what does!

A MONEY WEEK

The Critics, the Box-Office, HAROLD

Presented by Sol Lesser



What the Critics Think:

Motion Picture News:
"..one of the best westerns of the season. Will succeed with any type of audience. The picture holds attention, is admirably staged, contains good atmosphere and flashes first rate action."

Moving Picture World:
"Looks Like Big Box Office Bet. The picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power."

Exhibitors Trade Review:
"An excellent picture from every point of view. It is a red-blooded story with a strong human interest touch. The theme is unusual and holds the interest every minute. It is a subject that will take well with any audience."

New York American:
"A very entertaining motion picture. Exceptional scenery and splendid entertainment; and is a credit to Sol Lesser."

Los Angeles Examiner:
"Saturday's opening filled the Loew's State lobbies with larger crowds that have been seen there in a year. They were there to see 'When a Man's a Man' and seemed willing to wait in line."

PRESENTED BY
PRINCIPAL PICTURES CORPORATION
SOL LESSER . . . . . PRESIDENT
WITH
JOHN BOWERS, MARGUERITE DE LA MOTTE,
FORREST ROBINSON, GEORGE HACKATHORNE
AND ROBERT FRAZIER
DIRECTED BY . . . . . EDWARD F. CLINE

Foreign Rights Controlled by
Associated First National Pictures Inc.
383 Madison Avenue, New York

and the Public say—
BELL WRIGHT'S
"WHEN A MAN'S A MAN"
made into excellent picture!

—and when you consider that there are 50,000,000 enthusiastic followers of Harold Bell Wright's works—that tribute means real box office business wherever it is shown.

It's a great picture for exploitation—

It's a great picture to show—

It's a great picture to make money with

Get it on your schedule for immediate playdate.

You can't go wrong when you have a WRIGHT!

This is the way they are flocking to Cameo Theatre, New York, to see it.

A First National Attraction

Intense!

It's wonderful — the things this marvelous dog Strongheart does. He's so human, so intelligent, so natural in his acting in "The Love Master" that one almost forgets the dazzling beauty of the picture's scenic backgrounds in the spell of his performance.

The Exhibitors' Herald was certainly right when they printed: "Strongheart Is Greatest Canine Star."

Laurence Trimble and Jane Murfin present

STRONGHEART

in

"The LOVE MASTER"

with

LILLIAN RICH

Written and Directed by

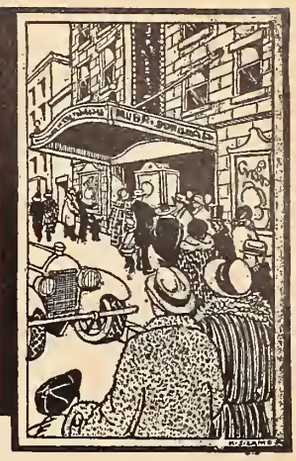
LAURENCE TRIMBLE

A First National Picture

Foreign Rights Controlled by Associated First National Pictures Inc. 383 Madison Avenue, New York

Also to be found in the FIRST NATIONAL 20 to be released between February and June

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers



The Independent Producer

THE independent producer and his problems, especially those concerning his relations with distributors, are receiving considerable attention these days. All of which is very encouraging, and very necessary.

Many of the suggestions that have been made for strengthening the independent producer's position are extremely valuable. But others, while theoretically sound, we fear place the independent in the attitude that has caused so much of his troubles: He invites deception.

* * *

TAKE, for example, the matter of group selling. There are evils aplenty surrounding the question of block selling of pictures. That we admit.

But all the argument and theory in the world are not going to do away with block selling of pictures to the smaller theaters, and that means, speaking solely in numbers, to the bulk of the contracts on a picture.

Because, to the majority of theaters in the country, group buying is a desideratum; because, when the salesman gets to the exhibitor paying from fifty dollars down, group selling is an economic necessity.

That is present fact; and, we firmly believe, will remain future fact.

Yes—you can induce the distributor to promise that your pictures will be sold individually, you can receive separate contracts on each booking, you can be given accounting systems that bear all the earmarks of individual sales—but—

When the salesman costing twenty dollars a day to move from town to town is in the exhibitor's box office, he is going to sell as many subjects as he can. That same exhibitor usually wants a "group price." A block sale will be made.

No matter how the salesman later splits the prices, juggles the contracts, and otherwise manoeuvers to meet the home office promise to the producer.

* * *

HERE is a thought:

The independent producer's chief worry should be: THE SORT OF COMPANY HIS PICTURE IS KEEPING.

It might be remembered that we know something about the darker and drearier side of the independent distribution problem. And here is something that observation and experience have united in teaching:

The decline for the independent distributing failures of our history dated from that day when FINANCIAL weakness caused them to throw the door open to "anything on celluloid," anything that would keep the wheels moving.

And that is the day the independent producer with a quality product in the distributor's hands should start worrying.

Not the day that the salesman started selling your pictures in company with other meritorious product; but the day that your selling agent began to suffer from moral and physical paralysis brought on by contact with rotten pictures.

The pictures brought in when the distributor starts deluding himself this way, "Oh, well, a booking is a booking as far as we are concerned, and when we get out of this hole we can forget the junk." He never gets out; the illness is always either fatal or the first step to "complete reorganization."

* * *

THERE'S the meat of your group selling worries, Mr. Independent. Instead of tempting your distributor to promise you the moon—in exhibition values, approval of contracts, individual selling, etc.—get the answers to these questions:

Does your would-be distributor possess JUDGMENT in accepting product? Has he STANDARDS, and the pride that will hold to them? Does he seem anxious to nurse along producers for the years to come, or will he take anybody with a picture, even a picture so bad that its owner will obviously never have the price to make another?

And, first and last, is he financially set to live up to his judgment, his pride, his standards, his ambitions?

Robert E. Welsh

He Went A'Visiting

And This Is What He Found

(Editor's Note.—There is untold DOLLAR VALUE to every branch of this industry in the following letter. A small-town exhibitor sold his house and went touring. Four thousand miles he covered—studying hundreds of theatres—and when he returned he declared: "The crying need of this business is better salesmanship on the part of the small-town exhibitor." Then he shows how he does his own selling, and says a few words about EXCHANGE SERVICE. It sums up in a first-hand, cold-turkey, firing-line impression of this business. You see four thousand miles through a small exhibitor's eyes—that's worth something to producer, distributor, salesman and theatre owner.)

"I DON'T know what department to direct this letter to, so you can dissect it to suit yourself.

"Anyway, the cat came back. Yep, we sold the Grand Theatre here (De Queen, Ark.) to E. L. Presley and gave him possession October 1. We drove over four thousand miles and made a few more miles by train, observed a good deal, failed to convince the madam that any other town was as good to live in as De Queen and finally, after two and one-half months' expensive vacation, bought the Grand Theatre back, taking possession on December 17, 1923.

"Better satisfied now than ever, and that goes for yours truly as well as the madam, who says I am trying to pass the buck.

"I read and re-read MOVING PICTURE WORLD. Am amused and disgusted by turn; entertained and enlightened—and the greatest is the enlightenment—timely information—I get out of it.

"The 'Shoulder' tips are always interesting, but why, boys, why talk about a picture's drawing power in a one-day town?

"And right here hinges the whole trouble of 'WHAT'S WRONG WITH THE BUSINESS.'

"I learned many things from the hundred or more exhibitors I visited while on my vacation, and one thing was that wherever I found an exhibitor with salesmanship he was getting the business regardless of what service he was running or who starred in the pictures he was using.

"I have always been an advocate of exhibitor salesmanship in the exhibitorial end of the business, but I have returned to this business a NUT about salesmanship.

"Salesmanship is the crying need of the business, especially in the small towns.. Everywhere, I found business rotten where the exhibitor was paying exorbitant prices for stars and depending on the mere announcement of so-and-so in so-and-so to bring the business.

"I enclose a post card that I used over my mailing list. The result was that I played 'The Dangerous Age' to capacity. For a week before the date of showing I had a banner hung out from a telephone pole reading simply: '6—16 or 60—which is the Dangerous Age?' Mailed the card to reach them the date of showing and the day before and it finished the 'hen' curiosity and packed my house.

"Did the picture do it? Not on your life. The mere announcement that Lewis Stone in 'The Dangerous Age' would be shown on a certain date would have drawn no more than any other well-titled and well-cast picture. So why pay an exorbitant price for a picture expecting it to DRAW?

"Do the DRAWING yourself, boys, and pay yourself for the drawing power.

"Report a picture as to how good or how poor it is, and not as to how much business you did on it.

"'The Dangerous Age' is a dandy good picture and you need not be afraid to step on the gas. Go after it.

"The way I got business on 'Nero': Scattered little cards like the enclosed all over town. Threw them in cars and public places when no one was looking. Put a banner on each side of a big grocery delivery truck reading the same. Broke with ad. in paper on Friday announcing: 'Nero is here, etc.' Followed up with street ballyhoo Saturday—date of showing—with banners announcing the same.

"I packed my house and did not announce a single big star's name nor use any high-sounding adjectives in either of the above cases.

"But it's a job in the small town where you change pictures every day, believe me. And you simply cannot 'sell out' every day. So I run a serial on Monday, prizes and other schemes on Tuesday, serial on Wednesday, Family Day and any other way to get them in on Thursday and advance my price on Friday-Saturday and concentrate all my advertising ability on these two days, trying to be sure I have an extra good picture—and it doesn't make any difference if there is a big star in it or who produced it.

"If the picture is 'there' and has a good title and I can get a good print I will not blame the producer or distributor if I do not get business on it.

"One thing I hope to see incorporated in the next 'uniform' contract is a clause that will penalize distributors for sending out poor prints to a house that has good machines, a competent operator, and which takes care of films. If an exhibitor will not take care of film, however, he deserves no such protection, but that is no excuse for the exchange's supplying rotten prints to a man that does take care of film.

"That is just like an excuse an exchange manager put up to me recently when I complained about getting repeaters, substitutes, etc. He said the boy he had looking after these shipments, etc., he was keeping at the request of the city probation officer; that the boy was careless and after more than a year's trial he would have to let him go. Of course, he already had hired a competent man to take his place. Some excuse—eh, boys?

"I look to the exchange to supply service. If the exchange hasn't competent help it is just like the exhibitor who ruins film. The exhibitor who ruins film doesn't deserve patronage or service, and I hope to see the day when at least a few of the exchanges can be depended upon for service and good prints.

"Yours at the old stand,

"A. L. MIDDLETON,
Grand Theatre, De Queen, Ark."

John F. Chalmers, president; Alfred J. Chalmers, vice-president; James P. Chalmers, Sr., vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: 28 East Jackson Boulevard, Chicago; W. E. Keefe, 1962 Cheromoya Avenue, Los Angeles, Cal.

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Schulberg Nails Rumor

B. P. Schulberg, president of Preferred Pictures Corporation, has denied in no uncertain terms the rumor that Catherine Curtis is to produce "The First Year."

"We own the motion picture rights to 'The First Year,' which we bought from John Golden for $100,000," said Mr. Schulberg, "and we have not sold them to Catherine Curtis, nor to any one else. The report has absolutely no foundation."

Farnham Edits Film

Joe Farnham, film editor, is wielding the shears on F. B. O.'s forthcoming production, "Beware the Woman," set for early release. It was directed by Emile Chautard. In the cast are Relph Lewis, Lloyd Hughes, Derelys Perdue, Emilie Fitzroy, Joe Dowling, Josef Swickard, Max Davidson and others.

Tom Wilson Busy

Tom Wilson, well known character actor, under contract to F. B. O. is playing two blackface roles at once. He appears in the Carlos Production, "In Fast Company," and the F. B. O. "Telephone Girl" series, which is being directed by Mal St. Clair. Wilson also played a blackface role with fine results in the Griffith production, "His Darker Self."

Wilson Funeral Shown in Pathe News

Preparation and despatching of actual views of the funeral of the Great War President, Woodrow Wilson, taken by Pathe News staff cameramen, demonstrates again the efficiency and co-ordination of effort of the Pathe organization.

Taken at the obsequies on February 6, in Washington, these pictures were presented on Thursday, February 7, at the noonday shows on Broadway in such theatres as the Rivoli, Loew's New York, Keith's Palace and Moss' Broadway, as well as at the Brooklyn Mark Strand.

Because of uncertainty as to the exact plans for the route of the funeral procession and other details necessary to be known, great difficulty was experienced in making plans for securing the thorough covering of the event always sought by Pathe; however, Samuel Cohen, editor of Pathe News, who had full direction of the covering of the event, was able to make arrangements through which Pathe News was able to secure a most complete film.

Columbia Uses It

Prof. Rowland Patterson and Frances Taylor Patterson, who conduct classes in Photoplay Composition at Columbia University, have suggested to their students that Moving Picture World be made their "business Bible." The budding scenarists have been told that there is no better way of acquainting themselves with the motion picture industry than by reading Moving Picture World each week, and in order that the magazine may be available to them at all times, Moving Picture World is each week filed regularly for reference in the Library of Journalism at Columbia.

It is the only motion picture trade magazine thus filed, and it was selected and filed for a time without the knowledge of the Chalmers Publishing Company, publishers of Moving Picture World. Requests of the students for subscriptions, which unfortunately had to be denied, brought to light the tribute paid Moving Picture World by the largest university scenario class in the world.

"Covered Wagon" to Cuba

Cuba is to be the fourth country outside the United States to see "The Covered Wagon," as the result of arrangements entered into with the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, Hayti and Santo Domingo.

Gasnier's Latest Ready

Gasnier's latest production, "Poisoned Paradise," has been completed at the Schulberg Studios and the first print is now en route to New York. The picture, which has been filmed on a large scale, will be released by Preferred the latter part of February.

Blinn in New One

Holbrook Blinn has just been added to the cast of "Janice Meredith,"—the forthcoming Cosmopolitan super-production adapted to the screen by Lillie Hayward from Paul Leicester Ford's stirring story of American Revolutionary days in which Marion Davies will appear.

"White Way" February 16

"The Great White Way," Cosmopolitan, will be released February 16 for general presentation in the leading cities of the country. The first date for this picture is on the same day at the California Theatre, Los Angeles.

A. M. P. A. Offers Prize

According to A. M. Botsford, chairman of the A. M. P. A. entertainment committee, a prize of $100 in gold will be given for the best comedy sketch on motion pictures that can be performed in fifteen minutes. Anyone can compete. The competition, now open, closes March first. Harold Lloyd, James Quirk and Maurice Henley are to be the judges.

Dines Exhibitors

Fifty prominent exhibitors in Colorado were entertained at luncheon by M. E. Cory, manager of the Hodkinson Corporation's Denver branch, at the Savoy Hotel in Denver this week, during the Colorado State Exhibitors' Convention, held on February 12 and 13. "Love's Whirlpool" and "The Night Hawk" were then previewed.

Davis Leaves Arrow

W. E. Shallenberger, president of the Arrow Film Corporation, announces the resignation of J. Charles Davis, 2nd, who has been for several years director of advertising and publicity for that company. Dr. Shallenberger announces the appointment of J. K. Adams to succeed Davis in such capacity.

Grand-Asher to Move Studio to Boston

Announcement was made on February 5 in Boston that Samuel V. Grand and Harry Asher, controlling officers of Criterion Pictures Corporation, had definitely decided to move the studio and holdings of the corporation from Hollywood to Boston, with the intention of opening up a new and bigger field to New Englanders with talent for the motion pictures. The change will be made during the next few months, according to the announcement made by F. Heath Cobb, eastern representative of the corporation.

Dissatisfaction with conditions in Hollywood together with what is charged as excessive and unreasonable taxes were said to have been responsible for the decision of the officers of the corporation to move the enterprise to Boston.

With New England's rugged picturesqueness offering possibilities as great as the west and in many instances greater for motion picture settings, together with the fact that Boston is near New York, Messrs. Asher and Grand have settled on this section, it was announced.

Scenes from "Shadows of Paris," starring Pola Negri. It is a Herbert Brenon production for Paramount.

Bromberg Sells Out

Gives Up Interest in Educational Film Exchange in Georgia

Arthur C. Bromberg, president of Progress Pictures, Inc., of Georgia, maintaining exchanges in Atlanta, Ga., Charlotte, N. C., New Orleans, La., and Dallas Texas, announces this week that owing to the tremendous growth of Progress Pictures, he has disposed of his interests in the Educational Film Exchange in order that he might devote his entire time and attention to the affairs of Progress.

Mr. Bromberg declares that in the eleven states which he covers with his exchanges, the independent releases of Progress Pictures are greater than that of all other independent exchanges in these states combined. He is releasing on an average of one western picture weekly, one comedy weekly, one episode of a serial weekly and one special each month.

Mr. Bromberg's organization is releasing practically the entire Arrow output of special features, serials and short subjects.

Finish Film in Paris

Carewe Company Completing "Son of Sahara"

Edwin Carewe, his technical staff and company of five American stars, who have been producing "A Son of the Sahara" at the edge of the desert in Algeria for First National release, have returned to Paris where interior scenes will be filmed at the Eclair studio in Epiny. It is expected that the picture will be completed and the company returned to America early in the next month.

Carewe's company of players include Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter McGrail and Paul Panzer. The expedition to the Sahara, according to recent information received from the company, was entirely successful and with the co-operation of the French officials and native chieftains a true picture of desert life and desert people was obtained.

In addition to his cast of American principals Carewe brought several Parisian actors and actresses to fill minor roles. The company has been gone from America since November.

"Lover's Lane" Starts

Dorothy Farnum has completed the scenario for "Lover's Lane" from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers Studio under the direction of William Beaudine. "Lover's Lane" calls for several difficult characterizations in the film version, as it did in the stage play—and an all star cast is to be assembled.

"Floodgates" at Glover

"Floodgates" received its first public showing on Feb. 11, at the Glover Theatre, Gloversville, N. Y., where it played to one of the biggest day's business that theatre ever enjoyed and according to reports proved a decided hit. The picture is from an original story by L. Case Russell and stars John Lowell. In support are Miss Evangeline Russell, Jane Thomas, Ivy Ward, F. Serrano Keating, William Calhoun, Anne Brody, William Cavanaugh, Homer Lind, Fred Tilden, Arthur Ludwig and "Hap" Hadley.

"Virginian" Has Big Chicago Opening

Big crowds marked the Chicago opening of "The Virginian" at the Monroe Theatre this week, duplicating again the attendance records that this Preferred Picture has established in every key city where it has been exhibited.

The Herald and Examiner characterized B. P. Schulberg's film production of the Owen Wister story a "masterpiece."

"Secrets" at the Astor

Norma Talmadge's forthcoming First National production, "Secrets," adapted by Frances Marion from the Sam H. Harris play by Rudolph Besier and May Edginton, in which Margaret Lawrence played the stellar role on Broadway last year, will have its initial presentation at the Astor Theatre, New York, where it will remain for several weeks, beginning March 23rd. "Secrets" was directed by Frank Borzage. Eugene O'Brien appears in the leading masculine role.

Warner Back in U. S.

Returns Optimistic After English Business Trip

This week Albert Warner returned after having spent three weeks in London conferring with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which handles the Warner Brothers Classics of the Screen. Mr. Warner made the trip in order to complete details of final arrangements for the distribution of the twenty pictures announced by Warner Brothers for 1924-25.

"All my plans went nicely, and we know the twenty new productions for the coming season will be launched with the same success as have our 'seven' and 'eighteen' in the past two production seasons," he says.

Mr. Warner confirms accounts of the popularity enjoyed on British soil by Warner Brothers pictures, due to the players, who are held in esteem by the British public, and to the themes of the pictures, which deal with every-day life. Still another factor, he says, is the intensive exploitation campaign recently conducted there by Gus Schlesinger, head of the foreign department, whereby American ideas in boosting pictures were introduced with success among exhibitors.

Signs C. B. C. Output

Brandt Closes Deal With Exhibitors Film Exchange

Joe Brandt, president of the C. B. C. Film Sales Corporation, was in Washington, D. C., last week, where he closed a deal with Harry Crandall of the Exhibitors Film Exchange for the C. B. C. output.

The territory embraced in this sale includes Delaware, Maryland, Virginia and the District of Columbia. Among the pictures sold were "The Marriage Market," "Innocence," "Forgive and Forget," and "Discontented Husbands."

Mr. Brandt is at present on a trip which will take him to several exchanges in the country.

Books "Courtship" Film

"The Courtship of Myles Standish," Charles Ray's latest and biggest picture, will open a run at the Stanley Theatre, Philadelphia, starting February 24. Mr. Ray will make personal appearances in connection with the engagement. J. S. Woody, general manager, represented Associated Exhibitors in arranging the booking.

Scenes from "The Breathless Moment," a Universal picture.

Ince Production Plans Involve Reorganization of Studio Force

ANNOUNCEMENT of a complete reorganization within the Thomas H. Ince studios with plans for putting underway immediately the biggest production schedule which he has yet shouldered, is made by Thomas H. Ince.

To meet the new trend in production which has come with the development of public taste for distinctive screen offerings and to lower production costs at the same time, Mr. Ince has felt it imperative to lay out a campaign for the coming year with a staff of executives so thoroughly organized that he can promise that every picture finished under his supervision will be a distinct advance over the previous offering.

The new staff is headed by Mr. Ince, who expects to devote one hundred per cent of his time during the coming season to planning productions and building pictures. He has so chosen his executives as entirely to free himself from routine matters that he may be free to devote even more time than he has given in the past to the supervision of his productions.

As general production manager in his new plan of campaign, Mr. Ince has appointed John Griffith Wray, for the past three years director of Thomas H. Ince special productions. Wray's direction of "Lying Lips," "Hail the Woman" and Mrs. Wallace Reid's "Human Wreckage," followed by his fine handling of "Anna Christie" has identified him in the minds of the screen public as one of the foremost directors of the industry. His new appointment will in no wise mean the loss of his identity as a leading director as Mr. Ince plans to have him direct two special Ince productions yearly. The rest of his time will be devoted to assisting the producer in considering and selecting suitable screen material and in planning the detail work of new productions. Mr. Ince says that he will spend most of his time at the studios and the balance of the year in New York.

Colvin W. Brown, who has been in charge of the New York offices for the last three years, is manager of distribution of the new organization and will also act as Mr. Ince's personal representative. He will make his headquarters in New York with occasional trips to the studios.

Edwin deB. Newman will act as business manager; Reeve Houck, studio superintendent; Ingle Carpenter, general counsel; G. C. Burkhart, auditor, and Arthur MacLennan, manager of promotion.

With the exception of Newman, a former

THOMAS H. INCE

executive of the Cadillac Motor Company and later an independent motion picture producer, every member of this staff as well as their department heads are Ince-trained executives. A number of them have been with the producer since the old Inceville days on through the Triangle days and the period when Mr. Ince became an independent producer.

A new production schedule, calling for six Thomas H. Ince specials, will go underway April 1 following the completion of four features for First National release under the 1923-24 schedule. The story material now under consideration assures the most pretentious output under the Ince signature since the present studios were built five years ago.

Three independent units which have signed to produce on the Ince lot in addition to the Ince companies assure a year of unprecedented activity although since the opening of the new Ince studios in 1918, they have never been idle with the sole exception of one four months' period. The doors opened while Mr. Ince was producing under the Famous Players banner and the studios have operated continuously through, following his organization of the associated Producers and its later amalgamation with First National.

"With the assistance of my new staff, I am looking forward to the biggest year on record for my studios," Mr. Ince says. "I believe that the industry is in a critical stage of development and I have spent several months planning my work with a view to meeting the new and bigger demands which the screen public is making upon the producers. Only the most efficient organizations can hope to meet the new situation, in my opinion and only the most excellent productions can expect to focus the attention of the screen public. The story is the thing, and once a story has passed every test, the casting for characterization is a simple task. The community of screen players here has developed in a remarkable way during the past year. There are new faces, new types and splendid screen material now permanently established here available for all producers.

"But most important of all is the necessity for lowering production costs without lowering the standard for artistic merit, and at the same time keeping pace with the picture going public's tendency to discriminate. With my new organization I am going to make every effort to accomplish this.

" 'The Last Frontier,' a mammoth 'western,' featuring a stampede of 10,000 buffalo in western Canada, filmed under conditions which never again will be available for picture production, will be the first of offering of the 1924-1925 schedule and the other five specials will be built on the same big scale as this offering."

OCCUPANTS OF IMPORTANT POSTS IN THOMAS H. INCE'S ORGANIZATION

Left to right: Arthur MacLennan, manager of promotion; John Griffith Wray, general production manager; Colvin W. Brown, manager of distribution and Mr. Ince's personal representative.

Scenes from "The Uninvited Guest," a J. E. Williamson Production. Directed by Ralph Ince for Release by Metro Pictures Corporation.

Heads First National Club

George R. Bilson Presides Over Organization's Social Affairs

George R. Bilson has headed the First National Club for the past few months. So successfully has the club functioned under his regime that the spirit of its members is one that creates a very social atmosphere about the office. Hardly a week passes without some social and athletic activity, the weekly bowling contests being attended by several of the First National officials as well as the club members.

The next social function of the First National Club will be in the form of a Leap Year Dance at the Hotel Astor, Friday evening, February 29.

In choosing February 29 as the date of the affair, the entertainment committee, of which Mr. Abbott Obendorfer is chairman, believes it has made a very wise selection. This date comes only once in four years and is the most logical one on which an honest-to-goodness Leap Year dance should be held.

Change in District Heads

Goldwyn Cosmopolitan Distributing Corporation has made a number of changes in the personnel of its resident managers.

H. W. Starrett, formerly of the Atlanta Exchange, has been transferred to Detroit, succeeding Harry Lorch, who has resigned to go with another company.

W. J. Clark, manager in Charlotte, N. C., has succeeded Mr. Starrett in Atlanta.

Rudolph Berger has been sent from New York to take over Mr. Clark's post in Charlotte.

T. N. T.

Ladies Too! Astor, March 29

Series, Not Serial

Moving Picture World regrets that a typographical error this week made "The Gateway of the West," one of the "Chronicles of America," produced by the Yale University Press, seem a Pathe serial. The headline should have read "'Gateway of West,' Another of Pathe Series, Finished After Much Detail." In the body of the story the picture was properly referred to as one of a series, not a serial.

Burr's Latest Edited

The final editing of "The Average Woman," C. C. Burr's next release in his "Big Four" Series of specials for the independent market, has been completed.

Schulberg Studio Busy

It Isn't Closing and Gasnier Is Not Leaving Him, "B. P." Says

The temporary let-down between pictures in the Preferred Pictures Corporation producing forces will end in two weeks, according to B. P. Schulberg, who will leave for Los Angeles next week to start work on "The Breath of Scandal," to be made from Edwin Balmer's novel.

"The report that we had closed the Schulberg studio in Los Angeles is correct," said Mr. Schulberg today, "but the report did not tell the fact that we are moving to our new quarters in the Hollywood Studios, which we have just leased.

"Gasnier has just finished cutting 'Poisoned Paradise,' made from Robert W. Service's novel, with Kenneth Harlan, Clara Bow, Carmel Myers and Raymond Griffith in the cast. As soon as I return to Los Angeles I will cast 'The Breath of Scandal,' which Gasnier will direct.

"Gasnier had an offer to make a picture for another company after he finished 'Poisoned Paradise' and I told him I would lend him to that company if he could finish his work with them by the time I was ready to start 'The Breath of Scandal.' This doubtless started the rumor that Gasnier was leaving us. I wired him today telling him to be ready to start shooting within two weeks."

Warner Off to Coast

H. M. Warner left New York for the West Coast last week for the express purpose of launching the twenty pictures scheduled for the 1924-25 season, into production. The elaborate plans for the production of twenty Classics of the Screen for the coming year have been completed and all is in readiness for the grand send-off, pending the final survey of the chief, "H. M."

Jack Warner bears some high-powered praise to the Coast for the achievement, "Beau Brummel." On the morning of his departure the first print of this picture arrived at the Warner Bros. home office, and was immediately shown to the executives.

Scenes from the Daniel Carson Goodman production "Week End Husbands" being distributed by Equity Pictures Corporation. Alma Rubens is the star.

Warners' Happy Medium

"Marriage Circle" Running Strong in Los Angeles and Other Cities

Although rounding out its third week run at Grauman's Rialto Theatre, "The Marriage Circle" still continues to play to capacity audiences of Los Angeles. Long waiting lines and the S. R. O. signs have become regular features of the performances of this Ernst Lubitsch production, and all indications point to its continuance.

Praise continues to be voiced alike by the regular film patrons and by the professional reviewers. That the success of this brilliant photoplay is not confined to such metropolitan centers as Los Angeles and New York City is testified by its success in other cities, notably Providence, R. I., at the Rialto Theatre, where hundreds recently stood in line despite the bad weather.

"The Marriage Circle" is proving itself the most popular screen production yet released by the Warner Brothers, that company announces.

Roach Chooses Title

Stallion Picture to Be Called "King of Wild Horses"

"King of Wild Horses" has been definitely selected as the release title of the new Hal Roach feature production, in which an untamed stallion plays the featured role. The production will be shipped east in the near future. Its release has been tentatively set for the early part of April.

This production takes on added significance from the angle of box-office appeal in that wild horses, like the buffalo, are practically extinct on the western plains, and the stallion featured in this picture is the last of a breed that once roamed in great droves over the uncharted prairie lands of the West.

The cast includes Marie Mosquini, Leon Barry, Edna Murphy, Frank Butler, Sidney D'Albrook, Louise Fazenda, Charles Chase, Patsy Hartigan and Sidney de Grey. The direction was in charge of Fred Jackman.

William Fox Production Plans Include Plays and Famous Novels

MOST of the big special attractions planned and already in production by Fox Film Corporation for next season are adaptations of stage plays which have earned their service stripes on Broadway, or from novels which have won the title "best-seller." With this imposing list of books and plays scheduled for adaptation to the screen it would seem that the original story will not usurp the popularity of the best-seller and stage play for next season at least.

All the new theatrical ventures along Broadway are carefully observed as soon as they show their heads above the general field of contenders for public favor. A special play committee is still functioning at the William Fox New York studios and presents a detailed report upon the screen possibilities of every new production.

Some of the most pronounced hits of the last two seasons have been acquired by William Fox and will be transferred to the screen this season. When Channing Pollock's new famous play, "The Fool," was produced on Broadway, Mr. Fox stepped in, even before its sensation had spread countrywide, and bought the rights to this play at one of the biggest prices ever recorded. Production on the screen version of "The Fool" is progressing rapidly at the New York Fox studios. Harry Millarde, who has twice turned out pictures that have been named among the ten best of their respective seasons—"If Winter Comes" and "Over the Hill"—is directing "The Fool." Edmund Lowe has the leading role of Daniel Gilchrist, the young minister around whom the story moves. Brenda Bond, a newcomer to the screen, will play the young flapper and Raymond Bloomer will have the other important part as Jerry, the son of the capitalist.

Another stage play which had a successful Broadway run and now is being filmed in the Fox studios is "It is the Law," a crook melodrama dramatized from Hayden Talbot's novel of the same name. J. Gordon Edwards, veteran Fox director, is making this production. Arthur Hohl, who plays the leading role in the screen version, created the role on the stage. Mimi Palmeri has the leading feminine role.

"The Warrens of Virginia," from David Belasco's stage success, now is being cut and edited and will be released early next season. Elmer Clifton, who made "Down to the Sea in Ships" and "Six Cylinder Love," recently returned from San Antonio, Texas, where all the battle scenes of the Civil War days were taken with the help of the United States Army. The late Martha Mansfield has the leading feminine role. Supporting players are Wilfred Lytell, J. Barney Sherry, Robert Andrews and Harlan Knight.

Among the other well known titles—stage plays and books—to be started soon are: "The Man Who Came Back," which was dramatized by Jules Eckert from a story by John Fleming Wilson; "Hearts of Oak," by James A. Herne; "Strathmore," by Ouida; "Loyalties," by John Galsworthy; "The Hunted Woman," by James Oliver Curwood. Other well known novels which will be acquired by Mr. Fox will be announced as soon as the plans for their production are made.

Augment DeMille Cast

Julia Faye and Alma Bennett are the latest additions made by Cecil B. DeMille to the cast of his new Paramount production, "Triumph." Miss Faye is included in the list of featured players and has a "society cat" part similar to those she handled so successfully in "Don't Call It Love" and "Saturday Night."

T. N. T.

Great Stars There, Astor, Mch. 29

Scnes from the Cosmopolitan Production of Charles Major's Historical Romance "Yolanda," Starring Marion Davies.

Lloyd Hamilton in "Lonesome," an Educational-Hamilton comedy, directed by Gil Pratt. The production is distributed by Educational Film Exchanges, Inc.

Flora Finch "No Extra"

Sidney Olcott Corrects Misleading Idea of Her Role

Flora Finch, star of the movies when John Bunny flourished and at the time when a two reel picture was a superfilm, is not an extra in "Monsieur Beaucaire," Rudolph Valentino's new Paramount picture, in spite of newspaper reports to the contrary. She has the role of the Duchess of Montmorency, a member of King Louis XV's court, and is receiving a weekly salary for her work that is more than double that which she received when she was a co-star with Bunny.

"The report that Flora Finch is an extra in Beaucaire, receiving but fifteen dollars a day, is entirely unfounded and unfair to Mrs. Finch," explained William Cohill, casting director at the Famous Players-Lasky Long Island studio, where the production is being produced. "We made a weekly contract with Mrs. Finch to play the part of the Duchess of Montmorency, an authentic character in history, because she was just the person we wanted to play the part."

Director Sidney Olcott explained that Mrs. Finch had given up a part in a Broadway play to take the part of the Duchess in "Monsieur Beaucaire," and that she was far from being an extra. "It is unfortunate that such a report has gained credence," said Mr. Olcott. "Flora Finch is just as good in motion pictures today as she was when she was a starring player, and we consider ourselves very fortunate to be able to get her services for the role of the Duchess."

F. B. O. Players Ill

Illness beset players on the F. B. O. lot last week. Dave Kirby, heavy in the Emory Johnson company producing "Swords and Plowshares," fell victim to a cold. Then Bertie Short, plump little comic of the "Telephone Girl" series, was seized with grip. After that Jane Novak, George O'Hara, Ralph Lewis and Johnnie Walker also suffered from colds of varying degrees of severity.

"Lover's Lane" Soon

Dorothy Farnum has completed the scenario for "Lover's Lane" from the play by Clyde Fitch. The picture is soon to go into production at the Warner Brothers Studio.

Smith Announces Cast

President Albert E. Smith of Vitagraph has announced the all star cast selected for "Between Friends," a picturization of Robert W. Chambers' novel, which J. Stuart Blackton is producing at the Hollywood Studios.

Lou Tellegen, Norman Kerry, Alice Calhoun, Stuart Holmes and Anna Q. Nilsson have important parts.

Filming Big Scenes

Johnson Busy at the Presidio in San Francisco

The most important scenes of Emory Johnson's forthcoming production for F. B. O., tentatively titled "Swords and Plowshares," are being filmed by the young producer-director at the Presidio, the U. S. Army reservation in San Francisco. In the Johnson company are Johnnie Walker and Mary Carr.

Under the auspices of the government, Johnson will use more than 1,000 U. S. soldiers, motor trucks, tanks, machine guns and other paraphernalia of modern warfare. The Presidio troops will stage a sham battle for the cameras, duplicating in all their stirring details two of the most important battles of the World War.

The Johnson opus will not be a war picture, however. The scenes of warfare will serve merely as a dramatic background for a certain phase of the story.

"Stolen Secrets" Ready

Universal Will Release This Rawlinson Feature Soon

Herbert Rawlinson's latest Universal production, "Stolen Secrets," has been completed and has arrived in the East to await release.

Irving Cummings directed it. The story was adapted to the screen by Raymond L. Schrock from two stories, one by Jack Boyle and the other by Richard Goodall. The working title of the picture was "The Virtuous Crook." Harold McLernon did the editing.

The feminine lead opposite Rawlinson was taken by Kathleen Myers. Among the others in the cast are: Alfred Allen, Joseph North, Arthur Stuart Hill, George Seigman, Joseph W. Girard and William A. Carroll. "Stolen Secrets" is scheduled for release about the middle of March.

Scenes from "Peter Stuyvesant," the sixth of a series of Chronicles of America pictures produced by the Yale University Press for release by Pathe Exchange, Inc.

Quinn Buried in Chicago

John M. Quinn, late general manager of Vitagraph, Inc., was buried in Chicago, February 12. The funeral was held at ten o'clock from the home of his sister, Mrs. John Hanly, 4361 Washington Boulevard. Services were at St. Thomas Aquinas Church and interment was in Mt. Carmel Cemetery.

The services were largely attended by friends and business associates of Mr. Quinn. He was a former resident of Chicago and the admiration and respect of the film colony was demonstrated by the presence of scores of men interested in film distribution. Telegrams of condolence were received by Mrs. Quinn from those in the film industry throughout the United States, as well as former associates of Mr. Quinn when he was a member of the Western Newspaper Union.

President Albert E. Smith, who accompanied the remains from Los Angeles where Mr. Quinn died a week ago Monday and Mrs. Smith, John Rock, son of one of the three founders of Vitagraph and Mrs. Rock, George A. Balsdon, assistant general manager, J. M. Duncan, division manager, John A. Steinson, J. E. Beck, J. H. Young and George W. Taif were among the Vitagraph officials who attended the funeral.

The pall bearers were Henry Prosser, Henry Hoban, John Keating and John Hayes, boyhood friends of Mr. Quinn, and A. J. Nelson, assistant general manager, and J. W. Peck of Vitagraph. The honorary pall bearers were Messrs. Duncan, Balsdon, Steinson, Beck, Young and Taif.

After the funeral services President Smith continued on to New York, accompanied by Mrs. Smith.

Fox Corporation Announces Its March Release Schedule

FOX FILM CORPORATION announces that two special productions, three star series features, one Imperial comedy and three of the new Educational Entertainments will be released during March.

"The Arizona Express," the screen version of the famous old melodrama by Lincoln J. Carter, will be released March 23. David Butler and Pauline Starke have the leading roles. The second of the special productions to be released next month will be "The Plunderer," which will be sent out the week of March 30. This picture was made from the novel by Roy Norton and the chief roles are taken by Frank Mayo and Evelyn Brent.

"Fine and Dandy," the latest attraction starring Tom Mix, will be released March 23. John Gilbert's latest picture for William Fox, "A Man's Mate," will be released on March 16. "The Vagabond Trail" is the third of the star series attractions to be released in March. Charles Jones is starred in this picture.

"On The Job," an Imperial comedy featuring the monkey actors, will be released March 9. The three Educational Entertainments are "Rivers of Song," March 2; "Feathered Fishermen," March 16; "A New England Farm," March 30.

Ready to Distribute Warner's Big Twenty in Great Britain

THIS week Albert Warner returned on the S. S. Berengaria after having spent three weeks in London, conferring with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which handles the Warner Brothers Classics of the Screen. Mr. Warner made the trip in order to complete details of final arrangements for the distribution of the 20 pictures announced by Warner Brothers for 1924-25.

"All my plans went nicely, and we know the 20 productions for the coming season will be launched with the same success as have our seven and eighteen in the past two production seasons," he says.

Mr. Warner confirms accounts of the tremendous popularity enjoyed on British soil by Warner Brothers pictures, due to the players who are held in esteem by the British public, and to the themes of the pictures, which deal with every-day life. Still another point, he says, is the intensive exploitation campaign recently conducted there by Gus Schlesinger, head of the foreign department, whereby American ideas in boosting pictures were introduced with success among exhibitors.

"Tiger Rose" starring Lenore Ulric, and "Where the North Begins," are the latest Warner Brothers releases in English theatres. The popularity of Rin-Tin-Tin, featured in "Where the North Begins" is said to be bringing much business in.

Marie Prevost to Star

Warner Brothers have entered into an arrangement with Roy Neill, whereby Marie Prevost is to play the title role in Mr. Neill's production of the play "Rose of the Ghetto." The supporting cast: Carl Miller, Anders Randolf, Wm. V. Mong, Claire McDowell, George K. Arthur, Sidney Bracey, Raymond McKee and Dand Collins.

Norma Talmadge and Eugene O'Brien in "Secrets," a First National picture.

New Theatre Company Enters Southern California Field

AN important consolidation of theatrical properties was revealed when it became known that the Southwest Theatres, Inc., an organization said to have a capitalization of $1,000,000, has taken over theatres valued at $2,000,000 in Southern California and plans to spend considerably more than $1,000,000 during the coming year in the erection and equipment of other theatres.

The holdings of the corporation include four theatres in Los Angeles, four in Pasadena, three in Riverside, two in Taft, one in Glendale and one in Huntington Park. Claude Langley, formerly manager of the Turner & Dahnken interests in the San Francisco district, is president of the corporation; A. L. Gore of the West Coast Theatres is vice-president; Sol Lesser, vice-president of the West Coast organization, is secretary, and Frank Livingstone of Taft is treasurer.

The paid capitalization of $1,000,000 is said to represent the holdings of the Turner & Dahnken interests, the Frank Livingstone theatres in Taft, the Merrill & Howe theatres in Riverside, the Henry C. Jennsen theatres of Pasadena, and the holdings of the West Coast theatres in and around Los Angeles.

According to officers of the new corporation, it will be operated independently of the West Coast Theatres, the only connection of the latter organization being as one of the stockholders of the Southwest Theatres, Inc.

The sum of $250,000 was paid by the new corporation to the West Coast Theatres for the franchise for First National pictures in the cities affected, according to Sol Lesser, vice-president of the West Coast organization.

Mr. Langley said: "Our expansion plans for the coming year include the erection of a new theatre in Huntington Park, with a seating capacity of 2,000 and at an expense of $225,000. More than $150,000 more will be spent in equipment here. The location of the house will be on Pacific boulevard, between Slauson avenue and Walnut Park. We also will spend $500,000 in the erection and equipment of a new theatre on Brand boulevard in the business district of Glendale. This house will have a seating capacity of 2,300 persons. The arrangements for the Glendale and Huntington Park theatres have already been closed.

"Negotiations are now under way, too, for the erection of a $500,000 theatre in Pasadena on Colorado street, near the Maryland Hotel."

The theatres taken over by the corporation in Los Angeles are the Alvarado and De Luxe in the Westlake Park district, the Roosevelt, at Eighth street and Vermont, and the Theatorium at 1624 Sunset boulevard.

In Pasadena, the Southwest theatres will be the Raymond, the Florence, the Pasadena Egyptian and the Strand.

The Hippodrome and the Sunshine theatres will be taken over in Taft; the Mission, the Loring and the Regent in Riverside; the T D & H in Glendale and the Huntington Park Theatre in Huntington Park.

Replace Textbooks by Film, Say Educators

Led by Loyal Durand, president of the school board, Milwaukee educators have launched a move for the substitution of motion pictures for text books in the study of various subjects, particularly history.

Mr. Durand made his first plea for such a step at the last meeting of the finance and building committee of the school board at which he declared:

"Motion pictures are able to portray more vividly than text books the historical happenings of a nation. Movies of certain events would leave an indelible impression with most children to whom historical facts gleaned from dry books are hard to remember.

"Text book study of history is too often tedious and full of unnecessary detail. Motion picture history would be interesting besides being more easily educational.

"Of course, we could not altogether discard our history books, but they would be used only supplemental to the pictures which should be made of prime importance in the study.

"I feel confident the time is not far distant when every school will be equipped with a projection machine for the study of history."

Starts First Production

Frank E. Woods Enthusiastic Over Tie-Up With Hodkinson

That Frank E. Woods has started his first production for Hodkinson release with enthusiasm is disclosed in a telegram sent to John Flinn, vice-president of the Hodkinson Corporation in which Mr. Woods says:

"I hope this renewal of association will be lasting and I look forward with keen pleasure to the resumption of the pleasant relations we enjoyed for many years. My analysis of the independent distributing field has convinced me that Hodkinson is the best and most progressive corporation for the independent producer and my alliance with your company affords me great personal satisfaction. I look forward with complete confidence to our mutual success.—Hands across the continent."

Actual shooting on the production has already been started at the Fairbanks-Pickford studio, with Dorothy Mackaill in the stellar role.

Sells to Circuits

Goldwyn - Cosmopolitan Production Booked by Several Chains

The Goldwyn Cosmopolitan Distributing Corporation has closed a booking deal with the Mid-West Circuit by which all of its available seventh year pictures will be shown in the Illinois towns where that circuit has theatres.

Lubliner & Trinz have bought "Name the Man!" and other recent releases for early showing. The Goldstein Circuit in Western Massachusetts has bought the company's late seventh year releases for the Massachusetts territory and for its house in Portland, Me. The Schine circuit in Buffalo has closed for all late releases.

Fitzpatrick & McElroy have bought the first group of seventh year pictures for their theatres in Illinois and Michigan. A deal has been closed with Harry Crandall by which all Goldwyn Cosmopolitan releases will be shown 100 per cent. in his Washington, D. C., theatres, following their first-run at Tom Moore's Rialto Theatre.

The Bijou Amusement Company has closed a deal for "Name the Man!" and all of the other pictures in the second group of releases for Battle Creek, Kalamazoo, Ann Arbor, Flint and other Michigan towns. Early play dates for recent releases in Cincinnati, Columbus and Dayton have been arranged with Ike Libson.

Scenes from the J. E. Williamson production "The Uninvited Gues t," directed by Ralph Ince. A Metro release.

Paramount Chain in South to Play "Marriage Circle"

THROUGH a deal closed by Oscar S. Oldknow, owner of Southern States Film Co., and his manager, H. D. Hearn, "The Marriage Circle," Ernst Lubitsch's production for Warner Brothers, will play in thirty Southern theatre houses controlled by Famous Players. Harold Franklin, in charge of the theatres in question, signed contracts with Mr. Oldknow, who handles the Warner productions with headquarters at Atlanta, Ga.

"The Marriage Circle" will be played in the following theatres between now and June: The Miami Beach, Miami, Fla.; Imperial, Columbia, S. C.; Lucas, Savannah, Ga.; Empire, Montgomery, Ala.; Majestic, Johnson City, Tenn.; Lyric, Jackson, Tenn.; Palace, Maryville, Tenn.; Riveria, Knoxville, Tenn.; Loew's Palace, Memphis, Tenn.; Bijou or Tivoli, Chattanooga, Tenn.; Strand, Birmingham, Ala.; Imperial, Gadsden, Ala.; Noble, Anniston, Ala.; Arcade, Jacksonville, Fla.; Plaza, St. Petersburg, Fla.; Strand or Victory, Tampa, Fla.; Fairfax, Miami, Fla.; Rialto, Columbus, Ga.; Modjeska, Augusta, Ga.; Liberty, Greenwood, S. C.; Imperial, Anderson, S. C.; Rex, Sumter, S. C.; Rex, Spartanburg, S. C.; Imperial, Charlotte, N. C.; Imperial, Asheville, N. C.; Garing, Greenville, S. C.; Royal, Andalusia, Ala.

Although rounding out its third week at Grauman's Rialto Theatre, "The Marriage Circle" still continues to play to capacity audiences of Los Angeles. Long waiting lines and the S. R. O. signs have become regular features of the performances of this film, and all indications point to its continuance.

"The Marriage Circle" is "packing 'em in," according to W. J. Mahoney of the Providence, R. I., Rialto Theatre. He wires as follows:

"In spite of bad weather, hundreds stood in line. Comments on 'Marriage Circle' the best photoplay in the house this season. Look for a big week. Hope to break house record."

Goldwyn-Cosmopolitan Holds Four Territorial Sales Talks

ON Saturday and Sunday of last week the Goldwyn Cosmopolitan sales executives held a series of four territorial conferences to consider sales plans for three March releases. The place of holding the conferences was so arranged that each district and resident manager could be back in his own territory on Monday morning. The New England group met in Boston; other conferences were held in Cleveland, Chicago and Washington, D. C.

James R. Grainger, General Manager of Sales, presided over the New England conference in Boston. Those present were George W. Dembow, district manager, and the following branch managers: Maurice Wolf of Boston. A. Interrante of New Haven, Charles Walder of Albany and D. Rosengarten of New York.

W. P. Garyn, assistant to Mr. Grainger, handled the Cleveland meeting, at which those in attendance were J. A. Koerpel, district manager and N. Barach, resident manager of Cleveland, H. W. Starrett of Detroit, E. S. Stewart of Cincinnati, and Vincent J. McCabe of the Buffalo office.

The Chicago meeting was presided over by W. F. Rodgers, Western sales manager in the home office. Those in attendance were George A. Hickey, district manager of the Chicago, Indianapolis, Minneapolis and Milwaukee territory and W. E. Banford, district manager of the Denver and Salt Lake City territory and the following resident managers: H. L. Hollander of Chicago, Samuel Shurman of Milwaukee, W. W. Willman of Indianapolis, Jack Weil of St. Louis, Charles E. Gregory of Kansas City, Ben B. Reingold of Des Moines, Iowa, and C. T. Lynch of Omaha.

The Washington Conference was presided over by Sam Eckman, Jr., sales manager of the Eastern district. Those attending this meeting were Felix Mendelssohn, district manager of the Philadelphia, Pittsburgh and Washington territories and the following resident managers: Walter Price of Washington, Rudolph Berger of Charlotte, N. C., E. Moss of Philadelphia, L. Sturm of Pittsburgh and W. J. Clark of Atlanta.

Sales plans were gone into in detail for Goldwyn's production of "Nellie, the Beautiful Cloak Model" and of Elinor Glyn's "Three Weeks" and Cosmopolitan's "The Great White Way." These pictures are three of the biggest in the Goldwyn Cosmopolitan group of productions for the year and the conferences were concerned mainly with the best ways of merchandising these productions in the various territories.

Lichtman Sells His Interest in Preferred

Al Lichtman, general manager of exchanges for Universal, made arrangements last week to dispose of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. It is announced that at a conference between Mr. Lichtman and Mr. P. B. Schulberg, a satisfactory understanding was reached for Lichtman to retire from the company which he and Mr. Schulberg formed between them.

Mr. Lichtman's retirement is a necessary move to the absorbing nature of his position with Universal.

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Long Life for Warner Bros.' "Daddies," Critics Prophesy

DAVID BELASCO'S "Daddies" was given a favorable verdict by New York photoplay reviewers, who witnessed its world's premiere at the Mark Strand Theatre last week.

Herald: "A more generally appealing and amusing comedy than this has not been seen on Broadway during the present season. The barely audible chuckle of the regular and rarely moved theatregoer and the rugged roar of the transient were heard continuously during the running of the picture. Much of the success of 'Daddies' is due to the work of Claude Gillingwater, Willard Louis and Harry Myers are the three particularly confirmed bachelors."

American: "We have an idea most people will like 'Daddies.'" Sun and Globe: "You should see the old bachelors trying to amuse the kids. And you should see the kids make life hell for the old bachelors. Harry Myers as usual gives one of his amusing characterizations. 'Daddies' is amusing." Journal: "The comedy is lightly handled, very well acted and amusing." Evening World: "Mae Marsh was the same old heart-string puller. Perhaps there is none on the screen who can smile through her tears, or vice versa, with quite the effect that this star does . . . There is comedy in this picture. . . . It's bound to be a success."

Telegram: "Children are such excellent actors on the screen that the transfer of 'Daddies' with its happy youngsters from the stage to the film was a happy choice. It is even better on 'the movies' than it was in the speakies. And that is high praise." Telegraph: "Warner Brothers have managed to instill into Mr. Belasco's erstwhile play a comic flavor which, pictorially, is as entertaining as the original stage version by John L. Hobble."

American Legion to Handle Monogram's "Whipping Boss"

ONE of the largest deals put over recently in the independent market was that which Andrew J. Callaghan, president of the Monogram Pictures Corporation, consummated with John R. Quinn, national commander of the American Legion, whereby Monogram's big feature picture, "The Whipping Boss," will be distributed and handled exclusively by the Film Service Division of the American Legion at the national headquarters, Indianapolis, Ind., under the supervision of Earle A. Meyer, director of the American Legion Film Service.

In his letter of notification to all Legionnaires National Commander Quinn says: "'The Whipping Boss' is a most gripping picture. True, it is founded upon a harsh name, but the producer has skillfully interwoven the inevitable love story. The picture quite convincingly portrays the Legion as a community and national asset. Its exhibition offers the Legion priceless publicity."

Russell G. Creviston, national adjutant of the American Legion, when asked about the production, "The Whipping Post," starring Barbara Bedford and Lloyd Hughes, in which Hughes plays the hero of the story, a Legion post commander, said: "The American Legion, always working only for the utmost good of America, has taken this incident as an object lesson. The picture is founded on the famous Tabert case, the case of a young North Dakotan who was beaten in a prison camp."

Earle A. Meyer, director of the American Legion Film Service, has the following to say concerning his department: "For the past two years the American Legion has been distributing selected films to its local posts, and at the present time it is handling distribution of three features."

The Film Service, according to Mr. Meyer, has no intention of going into the general film business. The organization handles only such films as have a special Americanization value or appeal to ex-service men.

The most famous, widely read and exciting tales in American Literature

Leatherstocking
from the world-famous novels by
James Fenimore Cooper

Coming Soon
Pathéserial

Scenes from "A Perfect Lady," a one reel comedy, starring Charles Chase. Produced by Hal Roach for release by Pathe.

Leases Boston Theatre

Goldwyn - Cosmopolitan Acquires It Until September

Announcement is made that Goldwyn-Cosmopolitan has leased the Park Theatre in Boston until September 1 in order to assure itself of a big first run theatre in the New England territory. The Park is one of the best known of the legitimate theatres in Boston and has proved its value as a first run house through the showing there of a number of big films.

Cosmopolitan's Marion Davies picture, "Little Old New York," is now in its fourth week at the Park Theatre and the business has been of such a nature that it is likely to remain there for several weeks to come.

When it has completed its run there, it will be followed by Cosmopolitan's "The Great White Way," now running at the Cosmopolitan Theatre in New York, then by Cosmopolitan's "Under the Red Robe," a film version of Stanley Weyman's romance, and by Goldwyn's Elinor Glyn production of her famous novel, "Three Weeks."

Mary and "Doug" in East

Mary Pickford and Douglas Fairbanks are in New York. "Doug" brings with him his "The Thief of Bagdad," and Mary has with her, "Dorothy Vernon of Haddon Hall." Doug's opening will be in New York and Mary's in Boston.

Clark in New York

James B. Clark, of Pittsburgh, arrived in New York on February 11 to serve as a member of the Rotating Committee of Associated First National Pictures.

Booked for 5 Weeks by N. Y. Circuits

Goldwyn Cosmopolitan pictures will have five successive weeks on the Keith, Proctor and Moss circuits in New York City. The showings began the week of February 4 with "Through the Dark," Cosmopolitan's picturization of Jack Boyle's Boston Blackie story, "The Daughter of Mother McGinn."

Goldwyn's "In the Palace of the King," from F. Marion Crawford's novel, is showing on these circuits the present week. Cosmopolitan's "Unseeing Eyes" will play them the week beginning Feb. 18. This will be followed by Goldwyn's Victor Seastrom picture, "Name the Man!" on February 24 and Cosmopolitan's "Under the Red Robe" the week of March 3.

Start Gibson's Newest

Universal Western Star Working on Snappy Production

Hoot Gibson has just started work at Universal City on a picture which Universal executives say will be the greatest comedy western ever made by that star. The working title of the picture is "Forty Horse Hawkins." Gibson plays the role of a western stage driver who drifts to a big city and becomes in turn a taxi-driver, a waiter and finally a "super" in a great Civil War stage melodrama.

The story was written by Edward Sedgwick and Raymond L. Schrock. Sedgwick is Hoot's director, having made the long string of Gibson successes including "Blinky," "Out o' Luck," "The Ramblin' Kid," "The Thrill Chaser" and similar comedy westerns.

Anne Cornwall has the leading feminine role. The cast also includes Helen Holmes, Richard Tucker, Jack Gordon Edwards, Ed Burns and George "Buck" Connors.

The picture is said to promise a judicious combination of western action, and its fast and spirited riding and stage driving, with many comedy situations. The Gibson-Sedgwick production unit has become noted in the industry for the high-class western farce comedies turned out during the last six months.

"Forty Horse Hawkins" will be known as a Hoot Gibson Special Production. It probably will be released early in April.

"Dr. Jack" to Soon Attain 100 Per Cent. Distribution

FROM a report made public this week from the home office of Pathe Exchange, Inc., it would appear that the long sought but heretofore unattained goal of "100 per cent. distribution" for an individual motion picture is about to be realized. The picture that is expected to achieve this distinction shortly is "Dr. Jack," starring Harold Lloyd, which was released by Pathe on November 26, 1922.

A special campaign launched last November in behalf of this production has resulted in a volume of distribution that topples all precedents, according to the Pathe statement. Steps were taken in the course of this intensive campaign to meet conditions in all centers of population, no matter how small and irrespective of location, with the result that even communities of 200 and 300 residents are now enjoying presentations of "Dr. Jack" in their local show houses.

Reports from several of the Pathe exchanges, as of January 31, declare that of the total possibilities in their respective territories less than fifty remain unclosed. Indications are that within the next sixty or at the most ninety days the objective of 100 per cent. distribution for "Dr. Jack" will be definitely attained. Another feature of the campaign in behalf of this production is the remarkable demand being experienced for Harold Lloyd's two more recent Pathe releases, "Safety Last" and "Why Worry."

The Pathe statement points out that comparatively few stars and productions are adaptable to extensive distribution in the smaller centers of population throughout the country. It is a well-known fact, the statement declares, that many of the screen successes that have been acclaimed as triumphs on Broadway have failed utterly as audience attractions in the small-town theatres of the country.

Brother Executives Together on Vitagraph's 26th Anniversary

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York on the Berengaria last week to visit his brother, Albert E. Smith, president of Vitagraph.

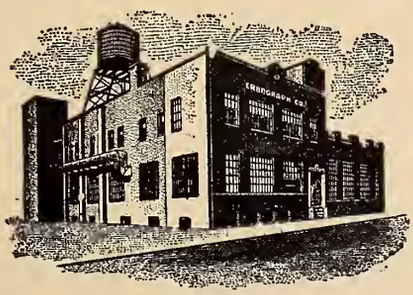
The visit celebrates the twenty-sixth anniversary month of the organization of Vitagraph. President Smith established the foreign office in London in 1905 under the direction of his brother. Mr. Smith will go to Hollywood with President Smith and this will mark the first reunion the family has held in several years. President Smith's father now resides in Hollywood. W. S. Smith is studio manager, and David Smith is now directing "Borrowed Husbands" there.

He brings with him from London the data obtained after much research work upon which will be based the production plan of "Captain Blood," the world picture rights to which President Smith purchased from Rafael Sabatini while in London last Fall. These preliminary records will be augmented by the advice of a famous shipbuilding expert who will go to Los Angeles from London to superintend the building of the ships of the sixteenth century which will be used in the sea battles between pirate fleets.

Like President Smith, a pioneer of the picture industry in America, George H. Smith is a pioneer in film distribution in Great Britain. He had been associated with Vitagraph in its early days and went back to England in 1905 alive to the promise the screen offered for careers.

Mr. George H. Smith left in charge of the London office John Pearson, renting general manager, who has been associated with him in the direction of British trade from the time the office was opened.

LUDWIG G.B. ERB,
PRESIDENT



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203 TO 211 W. 146TH ST., NEW YORK CITY

Rawlinson Film Ready

On April 21 Universal Will Release "Clay of C'lina"

Camera work has just been completed at Universal City on Herbert Rawlinson's April release, "Clay of C'lina," a story written by Calvin Johnston and published last year in the Saturday Evening Post.

It is an Irving Cummings production, and followed his direction of "Stolen Secrets," which now is nearing release. Alice Lake, one of the screen's most popular leading women, was engaged by Universal to play opposite Rawlinson in the feature. Her work in this picture is said to be of unusual appeal.

"Clay of C'lina" was adapted for the screen by Raymond L. Schrock. The cast also includes: Robert Walker, Jim Blackwell, Edwin J. Brady and Harmon MacGregor. "Clay of C'lina" is scheduled for release April 21. It is now being cut and edited at Universal City.

Lachmann with Metro

Marc Lachmann has resigned from Universal to handle the exploitation campaign for Metro on "Thy Name Is Woman," the Mayer-Niblo production which opens at the Astor Theatre on February 25 for an indefinite engagement. He recently returned from London, where he exploited "The Hunchback of Notre Dame" for Universal. He also handled the campaign for "Hunchback" in New York prior to his departure for England last October.

Jasper Joins Principal

Sol Lesser and Michael Rosenberg, of Principal Pictures Corporation, announce that arrangements have been made whereby John Jasper, one of the best known studio executives in the motion picture industry, will immediately join that organization in the capacity of general manager.

Cooper's famous thrillers brought to life

Leatherstocking

from the world-famous novels by

James Fenimore Cooper

Coming Soon

Pathéserial

"Hunchback" Proves Popular as Advanced Price Offering

CARL LAEMMLE is elated over the success of his offering, "The Hunchback of Notre Dame," to regular picture theatres for advanced admission price showings. Althoubh a number of "voices" in the industry prophesied that theatre owners did not want the big Universal production, or any other film production for advanced price showings, the record of "The Hunchback" seems to prove the contrary.

"The Hunchback" has been played at advanced prices in theatres of all sizes and descriptions in cities of all sizes all over the country, and it is reported to have done record business in every locality, establishing itself as a big box-office drawing card and a real screen achievement.

Laemmle offered "The Hunchback" at advanced price runs after he had requests for such bookings from representative theatre owners in all sections of the United States and Canada. At that time the big picture was being handled exclusively by Universal, which had eight "Hunchback" companies, each a complete unit, with advance agents, managers, orchestras, projectionists and other personnel necessary to route the show, to advertise it and to present it. Many big cities were being covered in this way when the change in booking methods was made.

George Brown, managing director of "The Hunchback" bookings and presentations, reports that seventy-four theatres played "The Hunchback" at advanced prices in January, and that more than 100 are scheduled to play it at advanced prices in February.

"Yankee Consul" Has Big Opening at Central in N. Y.

DOUGLAS MACLEAN'S picturization of "The Yankee Consul," opening its New York run at the Central Theatre, Sunday night, February 10, had a most successful premiere. The house was packed at every showing and the newspaper critics praised the production.

The opening of this run marked the 20th anniversary of the Broadway premiere of the original "Yankee Consul," which brought fame to Raymond Hitchcock, and, as a special feature, Dr. Alfred G. Robyn, who composed the music for the musical comedy, conducted the augmented orchestra. Dr. Robyn was introduced by Frank C. Payne, special eastern representative for Douglas MacLean.

Among the special exploitation stunts used for the opening of the picture's run was the use of a Call-o-Phone in the theatre. Two great amplifying horns were hung in one corner of the marquee, and a wire was run back to one of the dressing rooms. Here a boy kept a phonograph busy on "The Yankee Consul" hits and between numbers announced the various numbers on the program. Eleven oil paintings were used to decorate the lobby, with two 12 foot cutout signs and a number of smaller show cards. A four-foot shadow box, with a cut-out from Grantland Rice's Sportlight, "The Olympic Mermaids," also attracted attention. "The Olympic Mermaids" and the Will Rogers comedy, "A Cowboy Sheik," were on the program with "The Yankee Consul."

"The Yankee Consul's" advent had been heralded Saturday night through radio station WJZ. Miss Morrill sang the song hits and Dr. Robyn played the operatic score. The heavy attendance which set in at the Central was maintained through the week.

Tribune: "After seeing him in 'The Yankee Consul' we think Douglas MacLean is as funny as Charlie Chaplin." Times: "'The Yankee Consul' is one of the funniest films it has been our pleasure to see in some time. The vehicle is better suited to the comedian than any other in which we have seen him. Even a film buyer, resolved not to move a muscle of his face, will discover he has not sufficient control over his mouth or his lungs."

World: "'The Yankee Consul,' the musical show that once had the country whistling its hits, developed into a laughable film, and the audience kept up a running titter. Mr. MacLean carried his role with an excellent sense of humor." Herald: "'The Yankee Consul' is an amusing picture. Douglas MacLean is ably filling the place left vacant when Douglas Fairbanks went into the super-feature business."

Pavlowa Enthuses

"I think the spirit of high comedy is one of the most delightful things about motion pictures." Such was the enthusiastic expression of Anna Pavlowa, noted danseuse, after watching the "Telephone Girl" company in action at the F. B. O. Hollywood studios last week. The noted Russian was the guest of Douglas Gerrard, who plays an important role in the H. C. Witwer series, now being produced by Mal St. Clair with pretty Alberta Vaughn in the leading role.

The inner workings of the movies are no secret to Madame Pavlowa. Indeed not. Several years ago she made a picture which was hailed by critics as the last word in artistic production. Her current trip to Los Angeles, however, is for the purpose of entertaining the home folks with her nimble dancing.

"Thy Name Is Woman" Booked by 100 First Run Houses

FRED NIBLO'S latest Metro Louis B. Mayer picture, "Thy Name Is Woman," which goes into a Broadway theatre the early part of next month for an indefinite Broadway run, is already booked for initial showings in over a hundred first-run motion picture theatres throughout the country.

The Stanley Amusement Company of Philadelphia, has booked the film for its seventeen odd theatres. It will play in Finkelstein & Ruben's theatres—more than a score—in Minneapolis, St. Paul and other Minnesota districts. Southern Enterprises has it booked for its entire circuit of nearly fifty houses.

In Pittsburgh, two first-run houses, the Aldine and the Cameraphone, will show "Thy Name Is Woman," day and date. The Colonial Theatre, Walkinsburg, the Columbia, Erie, and the Victoria, Altoona, are other Pennsylvania bookings of the Metro film. The Capitol Theatre, New York, is listed following the picture's Broadway run. In Buffalo "Thy Name Is Woman" will play Shea's Hippodrome. Other eastern localities already booked are the Capitol Theatre in Springfield and the Strand Theatre in Worcester, both in Massachusetts. In Boston it will play the State.

The Victory, Providence, R. I., Loew's Columbia in Washington, and the Arcade, at Morgantown, West Virginia, have also booked the film.

In mid-western territory the Majestic Theatres in Ann Arbor and Grand Rapids, Michigan, will show it. Others are the Imperial Theatre, Alliance, Neb., the Delmonte in St. Louis, Mo., the Rialto, Denver, Colo. the Pantages in Salt Lake City, Utah, and the Ansonia at Butte, Mont. In Kansas, the Pantages, Kansas City, the Beldorf, Independence, and the Cozy, Junction City.

Jenson and Von Herburg have booked the Niblo-Mayer picture for their six houses in Seattle and Portland. The Strand, Trinidad, California, and the Bee Theatre, Albuquerque, N. M., are other bookings.

Metro Hollywood Studios Are Working Hard on Productions

THE second half of the season finds the Metro Studios in Hollywood busy on a large number of productions which Metro will release the coming months.

Viola Dana is now at work there on her fifth Metro starring picture of the season, "Don't Doubt Your Husband" under the direction of Harry Beaumont. It was written for her by Sada Cowan and Howard Higgin. Miss Dana is supported by Allan Forrest, Winifred Bryson, John Patrick, Willard Louis, Adele Watson and Robert Dunbar. It is scheduled for release in March.

Jackie Coogan is at work on his second Metro picture, "A Boy of Flanders" under the direction of Victor Schertzinger.

ANNA Q. NILSSON
Who is featured in C. B. C.'s "Innocence."

Mae Murray is at work on "Mademoiselle Midnight," her third Metro picture this season. The story was written for Miss Murray by John Russell and Carl Harbaugh. Miss Murray is supported by Monte Blue, Robert Edeson, J. Farrell MacDonald, Nigel De Brulier, Robert McKim, Paul Weigel, Johnny Arthur, Nick De Ruiz, Otis Harlan, Clarissa Selwynne, Madame Comont and Evelyn Selbie.

Buster Keaton is at work on his third Metro feature length comedy, "Sherlock, Junior." This follows his two previous feature pictures. Keaton is supported by Kathryn McGuire, Ward Crane, Jane Connolly, Erwin Connolly, Dad Keaton, Ford West, John Patrick, Anna Pollard, George Davis, Richard Pyle and Ruth Holly. "Sherlock, Junior," was written by Jean Havez, Joe Mitchell and Clyde Bruckman.

"The Shooting of Dan McGrew" is already well into production at the Metro studios under the direction of Clarence Badger. It is being produced under the supervision of Arthur Sawyer. Its cast includes Barbara La Marr, Lew Cody, Mae Busch, Percy Marmont, George Siegmann, Max Ascher, Nelson McDowell, Bert Sprotte, Harry Lorraine, Eagle Eye, Millie Davenport, Ina Anson and William Eugene.

Such pictures that have been completed and are awaiting release this month are Laurette Taylor's picture version of "Happiness"; the J. E. Williamson-Ralph Ince production of "The Uninvited Guest"; Rex Ingram's "Scaramouche" that has already made its mark; the Henry King Production for Inspiration, "The White Sister," and Fred Niblo's latest production for Metro-Louis B. Mayer, "Thy Name Is Woman," which is going into a Broadway theatre early next month for a run.

EVERY ONE OF THESE PICTURES MEANS MONEY IN THE BOX-OFFICE

"INNOCENCE"
STARRING
ANNA Q. NILSSON

"DISCONTENTED HUSBANDS"
FEATURING
JAMES KIRKWOOD

"FORGIVE AND FORGET"
WITH
ESTELLE TAYLOR, PAULINE GARON
WYNDHAM STANDING

"THE MARRIAGE MARKET"
WITH
JACK MULHALL, ALICE LAKE
PAULINE GARON

"YESTERDAY'S WIFE"
FEATURING
IRENE RICH AND EILEEN PERCY

"THE BAREFOOT BOY"
WITH
THE MOST NOTABLE CAST OF THE YEAR

IN PRODUCTION
"PAL O'MINE"
"TRAFFIC IN HEARTS"

ASK YOUR EXCHANGE FOR DETAILS
OR
C.B.C. FILM SALES CORP.
1600 BROADWAY . . . . . N.Y.C.

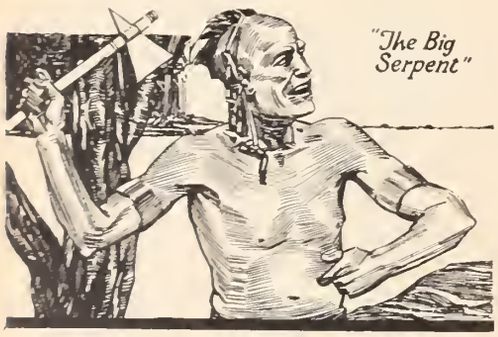
BEBE DANIELS
As the Princess de Bourbon-Conti in the Rudolph Valentino Paramount picture, "Monsieur Beaucaire," which was started recently by Director Sidney Olcott.

United's New Treasurer

Maurice Cleary, for the past two years a member of the board of directors of the United Artists Corporation, was elected treasurer of the distributing organization to take the place of Max E. Prager, who recently resigned.

Production Date Set

Allan Dwan has returned to the Paramount Long Island studio from Havana, where he went two weeks ago to rest and to discuss with Gloria Swanson their next picture, "Manhandled." Preparations for the production of the picture are now under way and the starting date has been set for February 18.



The warwoop, the scalping knife and all the perils of the old frontier

Leatherstocking
from the world-famous novels by
James Fenimore Cooper

Coming Soon
Pathéserial

"Humming Bird" Hums

Swanson Production Pleasing All Classes, Paramount Hears

Reports of big business done by Gloria Swanson in "The Humming Bird" continue to come in daily, the Paramount home office announces. Herbert L. Rothschild sent the following telegram to S. R. Kent concerning the business at the Imperial Theatre, San Francisco: "We are assured that the picture will have a long, successful run. Both press and audiences acclaim it Miss Swanson's greatest achievement."

The same day the following wire was received from F. T. Faulkner, manager of the Majestic Theatre, Austin, Tex.: "'Humming Bird' played to biggest business Majestic has ever known, with strongest opposition possible. Swanson a wonder. First picture we ever had that pleased all classes and ages. Every one agrees it is one hundred per cent entertainment. No slump with subjects like this."

Similar reports, Paramount state, have just been received from Jack H. Roth, of the Isis Theatre, Kansas City, and from Manager Powers, of Poli's Bijou, New Haven.

Many Holding Over "Name the Man!"

Goldwyn's Victor Seastrom picture, "Name the Man!" from Sir Hall Caine's novel, "The Master of Man," has been retained by Manager S. L. Rothafel for a second week at the Capitol Theatre, New York, as a result of the tremendous business which it did last week.

This makes the sixth big first run city which has retained "Name the Man!" for a second week. It is now in its second week at the Broadway-Strand Theatre in Detroit; it showed for two weeks at the Blue Mouse Theatre in Seattle, at the Blue Mouse Theatre in Portland and is now in its second week at the Royal Theatre in Kansas City and at the Imperial in San Francisco.

Paul Mooney Touring

Hodkinson Executive Will Hold Inter-Coast Conferences

Paul C. Mooney, vice-president of the Hodkinson Corporation, will leave New York this week on a nation-wide business tour that will extend over a period of six weeks or two months.

In addition to personal visits with prominent exhibitors for the purpose of discussing the needs and immediate problems of the showmen, his itinerary calls for a number of stops at convenient key points where business meetings of the company's branch managers and salesmen will be held.

The first of these sales meetings was held in Cleveland February 11th and 12th. It was attended by Cecil Maberry, Central division manager, H. H. Hurn of Cincinnati, R. E. Peckham of Detroit, W. H. Wagner of Buffalo, S. S. Webster of Cleveland, and G. R. Ainsworth of Pittsburgh.

Two views of Pola Negri as she appears in "Shadows of Paris," a Herbert Brenon production for Paramount.

Metro Super for March

"Women Who Give" for Release Next Month

"Women Who Give," Reginald Barker's latest Metro-Louis B. Mayer picture, was adapted by Bernard McConville and J. G. Hawks from "Cape Cod Folks," by Sarah P. McLean Green and has been filmed as a special.

Frank Keenan, Joseph Dowling, Renee Adoree, Eddie Phillips, Robert Frazer, Barbara Bedford, Victor Potel, Joan Standing, Margaret Seddon and William Eugene are in the cast.

"Women Who Give" will be released by Metro in March. Mr. Barker is concentrating all his talents to make this picture his best. The scenario was prepared by A. P. Younger and is being photographed by Percy Hilburn.

Callaghan Returning

Andrew J. Callaghan, president of Monogram Pictures Corporation, now returning from Los Angeles, wires that four new producing units have started shooting. This makes a total of six companies now working at top speed for Monogram.

HARRY McCOY
Who plays leading roles in Century comedies.

Breaks Boston Records

Davies' Film Magnetizes Hub City Theatregoers

"Little Old New York," the Cosmopolitan Corporation's picture starring Marion Davies, broke all records in the second week of its indefinite engagement at the Park Theatre here, Cosmopolitan reports.

This marks the second week in succession that Miss Davies and "Little Old New York" have broken records at the Park. In its first week the combination also created a new record for that theatre.

The romantic story of "Little Old New York," the pictorial beauty of the film, its great dramatic power and the wonderful artistry of Miss Davies in the role of "Pat" O'Day has taken Boston photoplay fans by storm in the same manner as picture devotees of New York, Chicago, Los Angeles, London and other leading cities have capitulated.

Acquires "Fires of Fate"

A deal was consummated recently whereby Truart Film Corporation has acquired the production "Fires of Fate," produced by Tom Terriss for A. C. and R. C. Bromhead. This production was pictured almost entirely in Africa, the scenes being laid in Cairo and in the Libyan desert. Wanda Hawley is the star of the production and in the support are Nigel Barrie and Pedro de Cordoba. "Fires of Fate" will be franchised by Truart on the independent market. The picture is now being edited and titled and will be ready for release within thirty days.

Finishes "Icebound"

William de Mille has taken the final scenes for his new Paramount production, "Icebound," in which Lois Wilson and Richard Dix are featured. Clara Beranger is now engaged at the Long Island studio in editing and titling the film.

Newspapermen See Valentino Start "Monsieur Beaucaire"

WITH Rose Pelswick of the New York Evening Journal and Regina Cannon of Movie Weekly turning the cranks of the cameras, Sidney Olcott's production of "Monsieur Beaucaire," with Rudolph Valentino in the stellar role, was formally launched at Paramount's Long Island studio Monday noon in the presence of forty representatives of the New York newspapers, trade press and fan magazines.

The opening scene represented a section of the boudoir of the Queen of France, wife of King Louis XV, in the royal palace at Versailles, and following the final rehearsal the amateur camerawomen, who had been chosen by lot from among the guests, ascended the camera platform and photographed the first twenty-five feet of the picture.

Although confined in a comparatively small set, the scene was one of the most brilliant ever photographed at the studio, with the principals and extras arrayed in gorgeous and multi-colored costumes of the period, all of which were designed by George Barbier and made in Paris. Among those taking part were Mr. Valentino as Beaucaire, Bebe Daniels as the Princess de Bourbon-Conti, Lois Wilson as the Queen, Paulette Du Val as Mme. Pompadour and John Davidson as the young Richelieu.

The cast of "Monsieur Beaucaire" is one of the largest ever appearing in a Paramount picture, and includes among its principals, in addition to those mentioned, Lowell Sherman as King Louis XV, Helene Chadwick, Oswald Yorke, Lewis Waller, Yvonne Hughes, Florence O'Denishawn, Paul Oscard and Flora Finch. Harry Fishbeck is chief cameraman, Caryl Fleming is Mr. Olcott's first assistant director and Lawrence W. Hitt and Wilfred Buckland are the art directors.

The period of the Booth Tarkington story, which has been scenarized by Forrest Halsey, is approximately 1745, the time of Louis XV of France and George II of England. Every effort is being made to have the production historically correct, even to the minutest detail, so far as it is humanly possible to make it so, at the same time maintaining all of the fantasy and whimsicality of Tarkington's original story.

Following the photographing of the scenes luncheon was served the guests and members of the cast on the studio stage. Among the guests present were: J. S. Dickerson, Laurence Reid and Ray Gallagher, Motion Picture News; John Archer, Epes Winthrop Sargent, Tom Waller, Moving Picture World; George Blaisdell, Exhibitors Trade Review; Maurice Kann and Donald Mersereau, Film Daily; Fred Shader, Variety; Mr. and Mrs. Frank Pope, Photoplay; Helen Klump, Picture Play; Adele Fletcher, Susanne Brady, of Brewster Publications; David A. Balch, Regina Cannon, Movie Weekly; Ethel Roseman, Moving Picture Stories; F. W. M. Hall, New York Times; Harriette Underhill, Tribune; Andrew W. Freeman, Herald; Robert G. Welsh, Telegram; Dorothy Day, Morning Telegraph; M. B. Dickstein, Brooklyn Eagle; Irene Thirer, Daily News; Rose Pelswick, Evening Journal; Donald Mulhearn, Newark Star-Eagle; Vyvyan Donner and Gladys Hall.

Rose Pelswick of the New York Evening Journal and Regina Cannon of Movie Weekly Getting Ready to Photograph First Scene of Rudolph Valentino's Paramount Picture, "Monsieur Beaucaire," Under the Direction of Sidney Olcott.

F. B. O. Officials Enthuse

After First Preview of Witwer "Telephone Girl" Series

Keenest enthusiasm was expressed by F. B. O. executives on the occasion of the first official preview of the H. C. Witwer "Telephone Girl" series, now in production at the F. B. O. lot. Four episodes of the series of twelve have been completed by Mal St. Clair, director, and his company, headed by Alberta Vaughn. Release is scheduled for March.

J. I. Schnitzer, vice president; B. P. Fineman, general manager of the producing plant, and Art Schmidt, supervisor of sales on the West Coast, reviewed the quartette of episodes and registered approval in emphatic fashion.

The first episodes of "The Telephone Girl" series were received by the F. B. O. home office this past week. The executives in the home office are as enthusiastic about the new Witwer series as those in the production department on the West Coast.

T. N. T.

P. Whiteman's Orchestra, Mch. 29

"When a Man's a Man" Widely Exploited in New York City

HAROLD BELL WRIGHT'S "When A Man's A Man," presented by Sol Lesser and released by First National, is sweeping the entire country, according to reports received at the offices of First National and of Principal Pictures Corporation. It has had successful test runs in twelve cities in various parts of the United States.

Placed in B. S. Moss' Cameo Theatre, New York, for a two weeks' run, it achieved a great record. Irving M. Lesser, vice president and eastern representative of Principal Pictures Corporation, who had charge of the Cameo showing extended the run for an indefinite period.

The actual circulation of "When A Man's A Man" in book form is 1,400,000 copies. The circulation of the ten books written by Harold Bell Wright is 10,000,000 cop

A questionnaire given to an average evening's crowd at the Cameo shows that 65 per cent. of them had read at least one of the novels of Harold Bell Wright. Twenty-five per cent. had heard of his stories through friends; five per cent. knew of Wright's reputation as an author and only five per cent. had not heard of him.

The success of the picture as well as the result of this questionnaire wholly justifies the advertising, publicity and exploitation campaign mapped out by Sol and Irving Lesser and Mike Rosenberg at a conference in Los Angeles. It was their judgment that the name of Harold Bell Wright and the title of the picture should be emphasized and that the elements of love, adventure and self-sacrifice in the picture should be made secondary.

Two of the "books," men encased in big covers, visited the New York Public Library and invited the Librarian to attend the Cameo showing. When they first ascended the Fifth avenue entrance to the Library an attendant tried to push the "books" back into Fifth avenue. A tremendous crowd gathered. The Librarian came out and accepted the invitation. He said he would invite the books inside, where they had many companions, but that there was not a shelf large enough to accommodate them. The crowds laughed and cheered. A Fifth avenue merchant came up and said it was an outrage to be advertising a motion picture show on Broadway. He called the traffic policeman at 42nd. street and Fifth avenue and demanded that the "books" be arrested. The crowd hooted. The policeman laughed.

"Six Days" in Canada

Dominion Exhibitors Congratulate Artclass

Louis Weiss of Artclass Pictures Corporation announces he is in receipt of many congratulatory letters and telegrams from exchangemen and exhibitors who have both bought and played "After Six Days."

David Starkman of the Standard Film Attractions wired that "never in my experience in the motion picture business have I seen a picture with the tremendous box office pull of your 'After Six Days.' It is breaking every known record in every theatre I have played to date, and that is without exception. Some few skeptics in this territory wanted to be shown, when I suggested that the picture would do more business than any attraction they ever played, and accordingly, I wanted a price in accordance to this, they have been shown in no uncertain terms, not only in Philadelphia but in towns like Harrisburg, Lancaster, Reading and Trenton."

Charles Lalumiere, who controls the picture for the Dominion of Canada, wires that the production is doing great business. Lalumiere had his first Canadian showing at the St. Dennis Theatre, Montreal, which established a record.

Compromise Abrogated

Music Tax Reduction in North Carolina Terminated

John H. Manning, Esq., of Raleigh, North Carolina, state representative for the American Society of Authors, Composers and Publishers, has notified the executive committee members of the North Carolina M. P. T. O. that effective February 1st, the compromise blanket agreement entered into last November with the members of the North Carolina exhibitors organization whereby a rate less than half the former rate for music license could be enjoyed by all theatre owners in the State is abrogated.

According to Mr. Manning's letter only about twenty five per cent. of the exhibitors have taken advantage of the opportunity to file application for a license under this new rate, which according to the original understanding makes the contract null and void. Secretary Estridge and President Varner, of the North Carolina M. P. T. O. have used every effort to persuade the exhibitors to forward their applications, so as to make the reduced rate effective, and have addressed numerous letters to all theatre owners in the State, but without much effect.

Judge Manning in his letter to the members of the executive committee expresses appreciation for the efforts they have made to have the contract lived up to by theatre owners of the State, but declares that, since the theatre managers themselves have failed to avail themselves of this privilege, he will now proceed to enforce the suits against such members as have not filed application for license, said suits having been dropped by the Society when the agreement was entered into last year. He states also that evidence will be gathered anew against other non-members for prosecution under the copyright laws.

Scenes from "Fool's Highway," a Universal-Jewel production, starring Mary Philbin.

MARION DAVIES

As Princess Mary of Burgundy in the Cosmopolitan Production, "Yolanda."

George Walsh to Rome

George Walsh, the Goldwyn player, who was selected to act the title role in that company's film version of Lew Wallace's novel, "Ben-Hur," left the west coast studios last Sunday, February 10, for New York. He was accompanied by Aubrey Scotto, film editor of Goldwyn studios, who will be the film editor on "Ben-Hur." Mr. Walsh and Mr. Scotto will sail on the S. S. President Van Buren for Rome.

Two on Broadway

Two Warner Bros. productions were represented on Broadway last week, when "The Marriage Circle" had its eastern premiere showing at the Mark Strand and "Tiger Rose," was the feature at Loew's State. It is interesting to note that though both productions differ widely in theme, setting, direction, technique and every other angle, still in both theatres enthusiastic approval and delight was the decision handed down by the audiences.

Succeeds Miss Lindner

Ralph J. Rossiter succeeds Miss Esther Lindner as publicity writer for C. B. C. Film Sales Corporation, that company announces. Miss Lindner resigned after making known her betrothal to Ralph H. Hess.

Universal's "Signal Tower" Ready for Distribution

WORD comes from Universal City that "The Signal Tower," Virginia Valli's next Universal-Jewel production, is ready to be shipped East for distribution. It will be the second big Jewel starring Miss Valli, and also the second Jewel made by its director, Clarence L. Brown.

"The Signal Tower" was adapted by Wadsworth Camp and is reported to have lavish sets and the great mob scenes. It is set in the Sierra Mountains and most of its action takes place between five or six characters.

Opposite Virginia Valli is Rockliffe Fellowes in the role of a railroad signal tower operator. Miss Valli plays the role of his wife. It is in the signal tower and in their little mountain dwelling that most of the action takes place. Wallace Beery is the "heavy" in the role of an assistant signalman, and the following players complete the small cast: Frankie Darrow, James O. Barrows, J. Farrell MacDonald and Dot Farley.

"The Signal Tower" was filmed near Fort Bragg, in Northern California, along the line of the Northwestern railroad. Explaining the great advantage of the natural settings, Clarence Brown asserts: "In a big story like 'The Signal Tower,' lavish scenery and a great cast of famous players would be superfluous, and might even detract from the interest of the central theme."

Hepworth Has 6 Productions Ready and 5 Listed for Fall

THE Hepworth Productions, Inc., through its local executives, R. T. Cranfield, president, and Jos. DiLorenzo, vice-president and general manager, announce that six big Hepworth productions are now ready for immediate release, while at least five more are scheduled for release next September.

Among the Hepworth productions marked for present release are: "Lily of the Alley," "Speak No Evil," "The Pipes of Pan," "John Forrest Finds Himself," "The Amazing Quest" and "Mist in the Valley," the films being turned out to exhibitors in the order named. Those listed for later release are: "Comin' Thro' the Rye," a Hepworth super-production that will be given a special Broadway premiere; "Strangling Threads," "Tit for Tat," "Borden's Boy" and "The Naked Man."

Each of these productions were produced and directed by C. M. Hepworth, now in London. He is expected to come to New York in the spring to attend the Broadway presentation of "Comin' Thro' the Rye."

Another Hepworth feature is "Justice Raffles," which in all probability will be released about the middle of next August. In this picture, the principal players will be Gerald Ames and Eileen Dennes. "Lily of the Alley" is a Henry Edwards production and its featured players are Henry Edwards and Chrissie White. The story, scenario and direction are by Mr. Edwards, with the titles by Donald Buchanan. In the supporting cast appear Frank Stenmore, Campbell Gullan, Lionel D'Aragon and Mary Brough.

In "Comin' Thro' the Rye," produced and directed by C. M. Hepworth, the cast comprises Alma Taylor, Shayle Gardner, Eileen Dennes and Gwynne Herbert, the screen story being written by Helen Mathers.

Both Mr. Edwards and Chrissie White are co-featured in "John Forrest Finds Himself." With the exception of "Mist in the Valley," all of these Hepworth Inc. specials are five reels long.

F. P.-L. Declares Dividend

At a meeting February 11, the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable April 1, 1924, to stockholders of record at the close of business on March 15, 1924. The books will not close.

Scenes from Chapter Six of "The Way of a Man," a ten-episode serial written by Emerson Hough. It is produced by C. W. Patton, directed by George B. Seitz and released by Pathe.

Responsibility for Bad Film Rests with Exhibitors—Kent

New York City, Feb. 4.

Editor, Moving Picture World:

THE letter of P. E. Thomas, manager of the Willard Theatre in Creston, Iowa, as reprinted in February 9 issue of your publication, appealed to my interest exceedingly, and if you will be so kind as to permit me to express some of my views on the subject I will begin by saying that I quite agree with Mr. Thomas.

During my many years' experience as manager of different exchanges throughout the country I had almost constant trouble with films being returned in damaged and almost useless condition by country exhibitors and, occasionally, by the smaller theatres in cities. Of course, responsibility for the spoiling of films was disavowed by the theatre owners, who always tried to "pass the buck," claiming that they received the film in faulty condition. This excuse, however, would not hold water since the films were always thoroughly inspected before shipments. The trouble was with the same old offenders, while the same prints were used by others without complaints or damages resulting. On more than one occasion I made personal investigations and found conditions exactly as described by Mr. Thomas, namely careless projecting and faulty projectors.

Since I have been in the laboratory end of the industry I have had complaints that some films are not wearing satisfactorily. However, invariably, when the film is returned—at my request—for examination, it is found that the damages have been caused by negligence in projecting and are not due to actual flaws in the stock, which was the claim of the distributors. Of course, distributors not being competent judges of raw stock are prone to attribute all exigencies to the stock per se.

May I suggest that exchangemen keep tabs on complaining exhibitors before condemning the raw stock. If the latter were better understood by distributors and the above suggestion followed, I believe a lot of prejudice could be cleared away and a better all around understanding established.

Very truly yours,

JOHN A. KENT,
Vice-president, Reclab Corp.

Stars' Magnetic Qualities at Carnival Benefit Charities

By TOM WALLER

NEW YORK'S elite commingled with a good representation of stardom and representative people of the industry at the motion picture carnival, one of society's annual functions for charity. The affair was held at the Plaza February 13.

That it was distinctly a financial and formal success was indicated by the many sources by which revenue was obtained from over the thousand who attended. It was no place for the possessor of a thin lined wallet. Indeed, a red-blooded roll could succumb to nothing but anemia with so many charming debutantes and hostesses who possessed everything conceivable in the way of "chance taking" tickets et cetera.

The writer started off the evening by having a row with the taxi driver directly in front of New York's ultra fashionable hostelry. That over, the evening's pleasure commenced. Surrendering tickets, the value of which totaled a ten spot to the average patron, a carnation was proffered by a beautiful creature in blue, in lieu of one dollar. A half of another note was required for parking space for the coat. Then the female partner emerged from the ladies' room and two other bills were drawn for a bouquet of a few violets. Another half a bill for a "chance" on a dog and the clear space of the ballroom was reached.

The music started and stopped. It was announced that Albert Parker of Distinctive Pictures Corporation was in an adjoining room and would make film tests of those who desired to see their true selves; give them the films of themselves so that they could reel them off as often as desired on their own projection machines at home—all for another ten spot.

The music started again and stopped as soon. The dancers were informed that trailers from feature pictures submitted by six leading producing companies could be seen in a series of projection rooms arranged around the ballroom. The charge was fifty cents for each view—but then, many of the stars in the pictures shown were there in the flesh and would personally shake the hand of such a patron.

The younger male element especially took advantage of these showings. Through these many received a beam from the lurid orbs of Gloria Swanson, or a nod of the fluffy golden locks of Marion Davies, or a beautiful smile from Bebe Daniels and May MacAvoy, besides the nearness of such magnetic personalities as Betty Compson, Lois Wilson, Betty Blythe and a host of others.

But the most thrilling event of the evening to the younger male set was when one of their more confident members breasted the tide of conventionality and asked Miss Swanson for a dance! He got it. After that these social "stags" monopolized most of the time of the film idols, much to all appearances to the latters' amusement.

Plenty of thrills, quite less apparent, were enjoyed by many of the delightful and demure debutantes since such film heroes as Tom Meighan, Richard Barthelmess, Glenn Hunter and Lewis Stone were sparsed among the crowd.

Famous Players-Lasky had a cameraman and studio force who utilized an adjoining room as locale for "What's Wrong with the Movies?" The cast comprised debutantes and matrons. The picture was made early in the evening, developed, edited and shown early in the morning to all those who met the initiation fee of one dollar.

Girls attired in Cosmopolitan's "Yolanda" costumes added much color to the atmosphere as they distributed programs for which they were careful to add: "No charge." This was followed up by a two and a half dollar supper cover-charge and a tip with the coat check for the safe return of the coat.

The evening over, many of the participants went home "broke," but decapitalized for a noble cause, as the money will be turned over by the Film Mutual Benefit Bureau for the maintenance fund of five well known and much needed charities.

Scenes from the two-reel Mack Sennett comedy "The Halfback of Notre Dame." Pathe is releasing the production.

Utilizing Five Studios

Cosmopolitan's "Janice Meredith" Has Many Spacious Sets

Five large New York studios are being used in the filming of "Janice Meredith," the Cosmopolitan picturization of Paul Leicester Ford's novel in which Marion Davies will star after her appearance in "Yolanda."

Because of its elaborateness and the immensity of such scenes as the gorgeous court of Versailles, the spacious set depicting the Boston Coffee House and the ball room with its thousands of extra men and women, as well many other interior scenes, it is necessary to utilize all studio space available.

Lois Wilson Loaned

To Appear in "Another Scandal" for Hodkinson Corporation

Under an exchange arrangement between the Hodkinson Corporation and Famous Players-Lasky, Betty Compson will return to Los Angeles to appear in a Paramount production under the direction of James Cruze, while Lois Wilson will be loaned to the Hodkinson Corporation to star in the Cosmo Hamilton story, "Another Scandal," to be produced at Miami, Florida, under the direction of E. H. Griffith.

Betty Compson will leave for the coast immediately upon completion of the Alan Crosland production, "Miami," now being made in Florida for release through the Hodkinson Corporation.

Miss Wilson is now appearing opposite Rudolph Valentino in "Monsieur Beaucaire" and as soon as this production is completed she will leave for Florida to begin work in "Another Scandal."

Author's League Meets

Paramount Program at Recent Session in Manhattan

At the regular fellowship meeting of the Author's League of America held recently at the Hotel Astor, New York, "The A. B. C. of the Movies" was the topic for discussion. E. Lloyd Sheldon, supervising editor of the Famous Players Long Island studio, was the chairman of the meeting.

He introduced Arthur Stringer, who told the authors present about "Writing for the Movies." Peter B. Kyne discoursed on "How I Sell to the Movies" and Rudolph Valentino, Bebe Daniels, Lois Wilson and Richard Dix added their share to the program by telling "How I Act in Pictures."

Others on the program were Ralph Block, manager of the editorial department of the Famous Players-Lasky corporation; Forrest Halsey, scenarist, who has adapted "Monsieur Beaucaire" for the screen, and Julian Johnson, screen editor of the Famous Players-Lasky corporation.

Re-engage Cabanne

C. C. Burr is so highly pleased with the way William Christy Cabanne directed "The Average Woman," one of the Burr "Big Four" independent specials for 1923-24, that he has re-engaged him to direct "Lend Me Your Husband," which will be placed in production shortly.

Canon Chase Joyously Razzes "Movies" at Film Conference

AMERICAN producers, on February 13, were given their expected indictment at the opening, in Washington, of the National Motion Picture Conference. Among the charges were: That there is a trust among the producers which prevents all attempts to purify the industry; that pictures produced in America are of such a nature as to hamper seriously the work of missionaries in foreign fields; that Sunday shows are given in defiance of the wishes of the people; and that the work of those who would reform the industry is being fought by charges that they are attempting to destroy the freedom of the press.

The opening gun in the attack was fired by the Rev. William Sheafe Chase of Brooklyn, N. Y., in what he termed "a survey of the field." The proper regulation of the industry is a world problem, he declared, and for that reason the prompt adoption by Congress of the bill introduced by Representative Upshaw of Georgia last week for "regulation without censorship," which would tax the industry a million dollars a year, is necessary "not only for our own protection but for the moral welfare of the whole world."

"Nine out of every ten pictures shown in foreign lands are made in the United States by five or six men who are in the courts accused by the Federal Trade Commission of conspiring to be a trust," declared Canon Chase. "These pictures are spreading a moral pestilence and infecting multitudes with the baser forms of impurity.

"Three times has the motion picture promised to reform. Its first effort was by the establishment of the National Board of Censorship in 1909, the second by thirteen standards adopted by the National Association of the Motion Picture Industry on March 5, 1921, and in the third by the engagement of Will H. Hays as a movie czar on March 4, 1922. The failure to keep these promises is apparent to all men who are free to form an unbiased judgment. Five great authorities have declared that more effective regulation is needed.

"The committee on education of the House of Representatives twice favorably reported the Smith-Hughes bill for federal regulation. The British Cinema Motion Picture Commission in 1920, and the New York State Legislature which, after a thorough investigation of the movies in 1921, enacted the New York State Motion Picture Law. Virginia in March, 1922, made the sixth state to enact state regulation of the movies.

"Mr. Hays' principal success has been through his agents in the state Legislatures and in Congress in preventing the states and Congress from enacting laws to regulate the movies. He secured the support of 92 per cent. of the newspapers of Massachusetts in asking the voters to give him a chance to clean up the movies without any law. Twice the Massachusetts' Legislature had passed the law, but the voters by a large majority in the referendum in November, 1922, defeated the proposed state law and trusted Mr. Hays to purify the movies. Mr. Hays would like to do it, but the trust will not let him.

"It is now evident to thoughtful men that the only method by which the picture men of the better sort can be expected to reform the industry is by resorting to commercial despotism, that is, by illegally forming a trust, a menace to fair business, free speech and free government. The industry is now in the strangle grip of a few producers, who seek to avoid every kind of control by law, and by cut-throat methods seek to destroy all competitors, and enter politics to prevent the duly elected representatives of the people from protecting the youth of the world from the contagion of their immoral films."

The moving picture industry was conspicuous by its absence. Although the printed program listed speeches by a number of prominent producers, the engagements were apparently made without their consent and none appeared to take up cudgels for the industry.

However, little or no defense by the industry itself was necessary. Adequate defense of moving pictures was made spontaneously, both by listed speakers and by delegates speaking from the floor. The great value of moving pictures in educational work was stressed by John J. Tigert, Commissioner of Education of the Department of Labor, who declared they were a valuable adjunct to school work and that he hoped some day to have a Congressional appropriation for visual education purposes.

Scene from "On Time," Truart's Latest Production Starring Richard Talmadge. The Star is Supported by Billy Dove, Stuart Holmes, Charles Clary, Douglas Gerrard and Tom Wilson.

Upshaw Bill Seeks Dictation of Finances Within Industry

REPRESENTATIVE William David Upshaw, Democratic member from the Fifth District of Georgia, has turned his attention, at least for the moment, from prohibition to moving pictures. He has introduced in the House of Representatives a bill to regulate the movies, drawn for him by Canon William Sheafe Chase, of Brooklyn.

Following his usual custom, immediately after he dropped his bill into the legislative hopper, Mr. Upshaw hurried to the House press gallery, there to deliver to the newspapermen members his statement detailing the provisions of his bill. He also furnished one copy of a pamphlet form of the bill, appended to which was the following:

"Note—The foregoing is tentative and open to modifications. Any changes suggested for the improvement of this bill, before or after its introduction into Congress, may be sent to the author of 'Catechism on Motion Pictures in Interstate Commerce,' the Rev. William Sheafe Chase, D.D., at 481 Bedford avenue, Brooklyn, N. Y."

All that the bill does is to assess something like two million dollars a year, more or less, against the industry, furnish a lot of jobs for reformers and politicians, and establish a bureau of education against which alone there is a great deal of opposition. The chairman of the censorship commission would receive a salary of $10,000 a year and the other members $9,000 each. It would have power to "fix prices over all branches of the motion picture industry, similar to that over the meat and poultry business in the Packer Act, enacted by Congress in the summer of 1921, which has been sustained by the Supreme Court of the United States (Stafford vs. Wallace, May 1, 1922)."

"The bill does not provide for censorship," Mr. Upshaw's statement continues, "nor for a compulsory investigation before films are permitted to go into interstate commerce. A film may go into interstate commerce without inspection by the commission with a permit granted by the commission upon written description that a duly attested statement that it contains nothing contrary to the laws of the United States, and has never been condemned by any court or motion picture commission. Any film which has been inspected by the commission and found not to violate the provisions of Section 5 of the bill shall receive a license from the commission and a seal to be displayed whenever the film is exhibited."

License or permit fees of $10 a reel for the first film and $5 a reel for all copies are provided. There is no charge for scientific, educational, religious or non-standard films. The usual rights of appeal are stipulated.

"Limberlost" Finished

"A Girl of the Limberlost," considered by some as a very popular title in the book publishing field, is now the title of a motion picture. J. Leo Heehan has finished the direction of it, under the supervision of its famous author, Gene Stratton-Porter, and a print is expected to arrive in New York this week.

"Girl of the Limberlost" has broken many precedents in the publishing field for the maintenance of its popularity. On its publication, it jumped into the front rank of best sellers and every year since has been among the most popular books on the store shelves. During the holiday season just passed, its sales were nearly equal to the imposing total it attained during the gift season of the year of its publication. Its total circulation to date, according to figures recently compiled by the publishers, Doubleday, Page and Company, has exceeded a total of 1,750,000 copies.

Scenes from the two-reel Century comedy "Quit Kidding," which Universal is releasing during February (Laemmle Month). Buddy Messinger heads a big cast.

Willis Clark Bright with Warners

In line with the announced expansion policy of Warner Bros. comes the statement from the executive offices of this organization that Willis Clark Bright will, effective immediately, assume the responsible position of vice president and comptroller. Mr. Bright will also be a member of the Board of Directors of Warner Bros. Pictures, Inc.

Mr. Bright is peculiarly qualified for his new connection inasmuch as he is by experience familiar with the workings and requirements of the motion picture industry, having been associated in the past with various producing and distributing organizations. In addition to his knowledge of the film business, Mr. Bright has, through his various affiliations in the financial world, a most wide acquaintance and familiarity with business conditions in general and the financial aspect in particular.

Approve C. B. C. Title

"Pal O'Mine" Has Right Appeal, President Brandt Finds

Several questions came to the attention of the C. B. C. Film Sales Corporation concerning the advisability of using "Pal O'Mine" as the title for their latest picture.

President Joe Brandt conceived the idea of sending letters to a hundred exhibitors throughout the country. In these he asked them to state their views as to the feasibility of the title from the standpoint of box office value. The majority approved the title as having an unusual appeal, he announces.

The results were so favorable that C. B. C. says it has decided to employ the same method in the future with all of the company's new productions.

Goldwyn Gives Dinner

Samuel Goldwyn, the First National producer, gave a spaghetti dinner on the evening of February 11 at Mori's, in Greenwich Village, as a testimonial to his premier publicist, Harry Reichenbach, who is leaving his organization to join Famous Players-Lasky in a like capacity. Among those present, in addition to the guest of honor and his host, were Dr. A. Giannini of the East River National Bank, Joseph Danenberg of Film Daily, Quinn Martin of the World, Felix Feist of the Joseph M. Schenck Productions; Richard A. Rowland, H. O. Schwalbe, William Morgan and Mr. Clarke, of Associated First National Pictures, Inc.; F. Mordaunt Hall of the New York Times, and Victor M. Shapiro, formerly of Pathe and now with Mr. Goldwyn as Mr. Reichenbach's successor.

Arrow-Wilson Contract

Arrow has contracted with Ben Wilson Productions for a fifteen-episode serial, "The Days of '49," starring Edmund Cobb and Neva Gerber. In addition are Yakima Canuck, champion cowboy of the world, Ruth Royce and Wilbur McGaugh.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Bermuda Accident Fatal to Lothrop, Boston Exhibitor

George Edgar Lothrop, proprietor of three Boston theatres, died February 4 in King Edward VII Memorial Hospital, Hamilton, Bermuda, of a compound fracture of the skull, suffered in a fall on the street on February 2. Mr. Lothrop with his mother and his wife went to Bermuda a few weeks ago. A few days before his death word was received by friends in Boston that he was enjoying his vacation and that he would return to Boston on February 10.

Mr. Lothrop was proprietor of the Howard Atheneum, the Bowdoin Square Theatre and the Grand Opera House, all in Boston. Two years ago his father, Dr. G. E. Lothrop, died and the young man took up the management of the theatrical business and made a success of all the enterprises. He was born in 1886 in Boston and was graduated from Harvard in 1912. Since that time he had been in the theatrical business. He was a member of the Boston Managers' Association and Boston Lodge of Elks.

The body arrived in Boston the night of February 7 and was met by an escort from the theatres. At the Back Bay station the bereaved family was met by a delegation of the Managers' Association, headed by President R. G. Larsen, general manager of the Keith and Boston theatres. Among those who extended their expression of sympathy were the following members of the association: Fred Wright, Arthur Sheldon, Judge Brackett, George Giles, Thomas B. Lothian, Douglas Flattery, representative for Marcus Loew, and Tom Henry. The funeral was held Sunday, February 10.

Walter J. Nelson, formerly manager of the Merrimack Square Theatre in Lowell, now is manager of the Strand Theatre in Haverhill. Last March Mr. Nelson left the Lowell house to take a much needed rest. He had been manager of the Merrimack Square since 1914.

"Anna Christie" proved to be an audience magnet at Gordon's Olympia Theatre in Boston and it was held for a second week. It was followed by "The Eternal City," which was shown the week of February 10.

The Lowell Opera House in Lowell was menaced by a fire which on February 4 destroyed a number of buildings immediately adjoining it and caused the closing of the house for several days. Al Luttinger is lessee of the Opera House. The theatre property was damaged slightly.

The ushers of B. F. Keith's Theatre in Lowell recently had their tenth annual party. The officers of the affair were as follows: General manager, John A. Pac; assistant general manager, Harper P. Byam; floor director, John F. Quinn; assistant floor director, Leo J. Mysko; chief aid, Walter J. Farrell; treasurer, Joseph M. Farley.

Four evenings out of a recent week at the Strand Theatre in Rockland were given over to benefit performances, again proving that sometimes it may be a good idea to give the ticket seller a rest and let the lodge members sell the tickets.

The old Savoy Theatre in New Bedford is to be torn down and in its place may rise a theatre or garage, according to Charles M. Carroll, who is interested in the control of the property.

A picture theatre may be erected on Main street in Bridgewater. Many of the residents, however, do not believe that the town is large enough to support two theatres, with the present one on Broad street giving excellent programs. It is said that Middleboro could not support two theatres so as to make them profitable ventures and it likewise is pointed out that Bridgewater has even a smaller population from which to draw.

Now we are going to "locate" David F. Perkins and we are not going to make him "holding the managerial reins" of the New Empire Theatre in Lynn like we did just about a year. Mr. Perkins now has the very busy job, beg pardon, position, of division manager of the Gray New England Theatres. He was in New Bedford, where he once did "hold the managerial reins" of the Empire Theatre, in connection with his duties on February 8, but Mr. Perkins did not get a glimpse of the correspondent, who just a year ago this month angered him to the point of exasperation by placing him in a place where he was not. We're sure Mr. Perkins has forgiven us, and if he ever says again that there is no New England news in Moving Picture World, as he is reported to have said not so long ago, although with particular reference to New Bedford, we will be apt to make him buy the cigars. Mr. Perkins was not in the office of Manager Reginald V. Tribe of the Empire when the World's representative called and we regret very much that we did not meet him. Now that we've put him in the right place we won't be afraid of meeting David F. Perkins.

"Little Old New York" was the choice of Manager John J. Dineen for his anniversary week feature at the Modern Theatre in Lawrence the week of February 3. The Modern was four years old. It is one of the leading film theatres in Lawrence. "Little Old New York" was shown at the regular scale of prices.

The executive staff of the State Theatre in New Bedford, which passed to the control of George W. Allen, Jr., a few weeks ago, is as follows: General manager, John W. Hawkins; manager, Harry Zeitz; organist, E. Flat Bent; assistant organist, James H. Wilson; chief projectionist, Alfred Davis; doorman, George B. McLellan; technician, John Flaherty; chief usher, Clifton Sowle; cashier, Miss Mildred Taylor.

PATSY RUTH MILLER

Featured in Herbert Brenon's forthcoming production for Paramount, "The Breaking Point."

Owners of theatres in some of the smaller populated communities in New England are feeling the effects of the installation of small projection outfits. More and more organizations and churches are installing portable outfits and in place of the time-honored "entertainment" with the members taking part, the motion picture program has been found less arduous in the matter of preparation. Besides these affairs in which an admission is charged, there are such organizations in various towns and cities with a title similar to that of "community service." The effect of these on the theatres is being even felt more keenly for no admission fee is charged. In New Haven, Conn., for instance, last summer, outdoor picture shows were given free and thousands of persons during the entire summer witnessed these shows, the box offices of the theatres suffering as a result of these free shows.

Abraham Goodside, managing director of the Capitol and Bijou theatres in Springfield, presented "Scaramouche" at the Capitol the week of February 10. The previous week he presented "Little Old New York" as a second run at the Bijou.

Reginald V. Tribe, manager of the Empire Theatre in New Bedford, is as proud as a peacock and it's all because he is going to present "The Hunchback of Notre Dame" the week of February 24 at advanced prices and with a large orchestra. Mr. Tribe is a former newspaperman, and as he is a cartoonist of ability, he already is "drawing" visions of the crowds that will storm the Empire to see the "Hunchback." He's still chuckling at his success with "West of the Water Tower."

L. Harry Raymond, who is manager for the Goldstein Brothers' theatres in Pittsfield, has been in the theatrical business since he was 14 years old, when he started as an usher in the old town hall in Middleboro. That was when he was going to school. He has been engaged in the work as a steady occupation for more than fourteen years. He has been located in Fall River, Brockton and Springfield. Mr. Raymond now is in his fifth year in Pittsfield. He at one time was managing director of Abraham Goodside's Capitol Theatre in Springfield, going there from Pittsfield and returning later to the same city.

John W. Hawkins has put over a successful tieup with the music departments of some of the stores in New Bedford. Besides doing this Mr. Hawkins has one of those "soft" theatre jobs—not—you see he is general manager of the George W. Allen theatres in New Bedford and vicinity. And there are eight Allen theatres—all picture houses. As an illustration of Mr. Hawkins' tieup, here's what he had at the State Theatre, the downtown Allen house, the week of February 4. A young lady pianist from one of the stores appeared with a male singer in this way. The organist played the accompaniment in low tones and above the organ could be heard the voice of the singer and pianist. As the verse ended lights in back of a scrim hanging in the center door of an interior setting were brightened, and there was seen the girl seated at the piano and the solist. It was a simple inexpensive presentation and Mr. Hawkins now is engaged in arranging divertissements along the same lines. In addition he is getting good display of the organist's name and the musical program in the stores with which he has effected a tie-up.

Zukor, Laemmle to Attend School Testimonial Dinner

An epoch making social event is to be given its final arrangement touches at the meeting of the Board of Managers of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware to be held this week under the direction of George P. Aaron, chairman of the Entertainment Committee appointed to arrange for the big testimonial dinner to be held on February 25 at the Ritz-Carlton Hotel in honor of President H. J. Schad of the local association. All the prominent members of the national association, including President Sydney S. Cohen and eminent members of the exhibitor field scattered throughout the country, as well as leading producers, have accepted invitations to be present at the gathering, which, according to present provisions, will include over 500 persons associated with the industry and friends of President Schad. Mayor Kendrick of Philadelphia will be one of the speakers. Among those who have already accepted are Adolph Zukor, Carl Laemmle and President Jules Mastbaum of the Stanley Company of America.

The Stanley Company of America Beneficial Association held during the week its annual meeting at the Palace Theatre and elected the following officers to serve for the fiscal year: President, William K. Goldenberg; vice-president, George Battersby; treasurer, Joseph Mastbaum; secretary, Katherine Hare; board of governors, General Manager Frank W. Buhler, Charles Shisler, each to serve two years; Edgar Wolf, Martin Wolf, Harry Smith, L. Moore, J. Murphy and J. Stallman, each for a term of one year. The report of the officers of the association shows assets of $24,384.65 and during the year paid out in benefits $5,916.24. The association is arranging for its third annual frolic to be held in the Stanley Theatre at a near future date.

Governor Pinchot of Pennsylvania last week appointed M. J. O'Toole of Scranton, Pa.; Jerome Casper, Pittsburgh, and H. J. Schad, Reading, as an advisory committee to cooperate with the State Board of Censors.

Thomas J. Labrum, who is connected with the Nixon-Nirdlinger theatres as manager, is recovering from injuries received a few days ago when he was struck by a bottle thrown from a window in a building on Broad street, near Spruce. Following the accident, which stunned Mr. Labrum, he was taken to the Hanneman Hospital, where five stitches were found necessary to close the gash in his head. He is now recuperating at his home, 124 Penn Boulevard, Lansdown, Pa.

Jules E. Mastbaum, president of the Stanley Company of America, will leave at the end of this week for an extended trip to Palm Beach, where he will remain until the closing days of February. He will be accompanied by his wife and three daughters. He will return to Philadelphia in time for the opening of the new $5,000,000 Elrae Theatre and office building by March 1.

Fire in the business section of Nanticoke, Pa., resulted in the complete destruction of the Rex Theatre and adjoining property at a loss of $25,000.

Minneapolis

Plans for rebuilding the Auditorium and converting it into a picture theatre and office building were announced here this week by a motion picture syndicate headed by Joseph Friedman, St. Paul, and Charles P. Meyers and J. B. Clinton of Duluth. A new picture theatre seating approximately 3,000 persons and costing $350,000 will result from the business venture of the syndicate and will mark the first real opposition for Finkelstein & Ruben theatres in Minneapolis.

Work on the new theatre will start soon. The contract calls for completion of the new house by September 1.

The reconstruction plans call for rebuilding the Auditorium from lobby to stage, replacing the present two balconies with one balcony that will extend from the rear two-thirds of the distance to the stage. This arrangement will increase the seating capacity to 3,000. Two ballrooms are to be built in the fore part of the building on the second and third floors. The fourth floor will contain a private projection room.

The remodeling operations will start in April when the lease of the Minneapolis Symphony Orchestra expires. The Auditorium holding company, the motion picture syndicate and the orchestra association are negotiating for a part time lease on the building for the symphony orchestra next fall.

The new lease holders of the Auditorium property operate fifteen picture theatres in Minnesota cities, most of them on the Iron Range in Northern Minnesota. It is planned to use the building for pictures and vaudeville with the added feature of dancing to be included in one admission. A special orchestra will provide the music for the dancing on the second floor ballroom and amplifiers will carry the music to the third floor ballroom.

Connecticut

Exhibitors of eastern Connecticut have formed a permanent organization to be known as the Motion Picture Theatre Owners of Eastern Connecticut. The following officers were elected at a meeting in Willimantic on Febuary 5: President, John R. Pickett, of Willimantic; secretary, J. F. Barnett, of Jewett City; treasurer, J. Albert, of Putnam.

The following exhibitors were present: J. Zeghly and P. Isper, of Norwich; H. Fontaine, of Plainfield; W. Fournier, of Moosup; F. Fawer and M. Pouzzner, of New London; J. F. Barnett, of Jewett City; John R. Pickett and Louis J. Coriarty, of Willimantic; J. W. Walsh, president of the Motion Picture Theatre Owners of Hartford, and J. Albert, of Putnam, vice president of the Motion Picture Theatre Owners of Putnam.

Abraham Davidson, owner and manager of the Broadway and Strand theatres in Norwich, announced on February 2 that a settlement had been reached with the Norwich Musicians' Union and that he would withdraw his suit for $40,000, which he had instituted against the local last June on a charge of restraint of trade as a result of picketing operations on the part of members of the Norwich union. Mr. Davidson stated that in the settlement with the union he has been given permission to employ union musicians from anywhere he might desire. He has engaged two orchestras for his theatres. Mr. Davidson announced also that exclusive picture programs will be presented in the Broadway Theatre and that the Strand Theatre will house road shows and vaudeville and pictures.

A furore was created at Yale in New Haven when announcement was made by John Dodge Hough of Chicago that Gloria Swanson would be his partner at the junior prom. Complications arose at the event a year ago when a student had a prominent "Follies" girl for a partner and the faculty was called upon to straighten out a great tangle of matters resulting from this.

The Capitol Theatre Corporation of Willimantic, Inc., has been granted a certificate of organization by the office of the secretary of state. The officers are: Abraham Davidson, of Norwich; vice president, Aime J. Martineau, of Willimantic; treasurer, Charles A. Gates, of Willimantic; assistant treasurer, V. P. A. Quinn, of Norwich; secretary, Valentine I. Murphy, of Willimantic; assistant secretary, George A. Bartlett, of Willimantic. These officers with J. Francis Keon, of Willimantic, compose the board of directors of the corporation.

A preliminary certificate of dissolution has been filed with the secretary of state by the Palace Theatre, Inc., of Bristol. All claims may be sent to Rourke and Hanrahan, 750 Main street, Hartford.

The Lenox Realty Company of Hartford has applied for a building permit for the erection of a building at the southeast corner of Albany avenue and Sterling street for a building to be used as a picture theatre and for store purposes.

The Majestic Theatre in Hartford began a ten-day run of "The White Sister" on February 10. This followed a ten-day showing of "The Hunchback of Notre Dame."

Maine

Armand J. Moreau, formerly with F. L. P. houses in Massachusetts and Rhode Island, is now managing the Bangor Opera House, Bangor, Maine. W. W. Woolfolk of New York City, formerly manager of houses in Louisville and Indianapolis, has taken charge of the Haines Theatre, Waterville, Maine, succeeding Mr. Moreau.

Connecticut M. P. T. O. Active

AS a result of the personal canvas of the picture theatres of the state, recently made by Vice President C. M. Maxfield, the Connecticut association now boasts a membership of approximately 100 per cent. A great deal of valuable information regarding each theatre and its problems has also been obtained.

The state has been divided into five zones, as follows: northwestern, southwestern, north central, south central and eastern, each zone having its own chairman, secretary and treasurer.

On January 28 a meeting of the northwestern zone was held at the Hotel Elton in Waterbury. This meeting was attended by every exhibitor in the zone. President J. W. Walsh and Vice President Maxfield of the state organization were in attendance. Nicholas Jamele of the Lyric Theatre, Waterbury, was elected chairman and A. Pentino of the Carroll Theatre, Waterbury, was elected secretary and treasurer of the zone organization.

A meeting and luncheon of the eastern zone was held at the Wauregan Hotel, Norwich, on Monday, February 4. The following officers were elected. Chairman, J. R. Pickett of Williamantic; secretary, J. F. Barnett of Jewett City, and treasurer, J. Alpert of Putnam.

A meeting of the southwestern zone was held on Monday, February 11 at the Empire Theatre, Bridgeport, being largely attended. H. Cohen is chairman of this zone organization and J. Schwartz is secretary and treasurer.

The north central zone will meet at the Garde Hotel, Hartford, on Monday, February 18, and the south central zone will meet at the Garde Hotel, New Haven, on Tuesday, February 19.

T. N. T.

Only Once a year, Astor, March 29

Central Office Organized for Western Theatre Chain

The growth of the business of Louis R. Greenfield, San Francisco, owner of a chain of theatres in Northern California and Hawaii, has reached a point where it has been found necessary to fit up central offices in order to properly direct its activities. Accordingly, a suite of ten rooms in the Photoplayer Building at 109 Golden Gate avenue has been fitted up, making what are by far the largest and best equipped offices in the western picture field. The location is in the center of Film Row and the quarters occupied are those recently vacated by the Photoplayer Company. The offices are fitted throughout in hardwood and the furnishings are of the highest order. Costly mahogany furniture has been installed and the very latest in office equipment has been installed. Green rugs are on the floors, green wicker furniture is to be found in the reception room and even the stationery is of a green tint.

The private offices of Louis R. Greenfield, General Manager William J. Citron and Director of Publicity M. S. Vidaver are on the Jones street side and most complete in their appointments. The auditing department also occupies two rooms facing this street and the facilities at the command of workers there form an interesting contrast to those of four years ago, when all the financial details of the business were handled at a roll-top desk in the Progress Theatre on Fillmore street. The art department occupies a large space and all art work for the six theatres of the chain is handled here, including the making of drawings for newspaper cuts, the making of lobby display cards and slides.

A large projection room is a feature of the new central offices and all pictures shown in the Greenfield theatres are carefully reviewed. Three times each week the orchestras of the New Mission and New Fillmore theatres are brought here and musical scores are arranged.

The business owned by Louis R. Greenfield was launched in the days when most picture theatres were known as nickelodeons, and for years he was in partnership with Leon L. Kahn under the firm name of Kahn & Greenfield. The Progress Theatre, which was the first house in the chain, was enlarged several times and finally the New Fillmore Theatre was built near by. The success of this was almost instantaneous and resulted in the erection of a much larger house within a short time. The New Mission Theatre was then erected and the Realart Theatre, also on Mission street, was acquired. A fine house was erected at Santa Cruz and more recently the New Princess Theatre was opened in Honolulu.

WILLIAM J. CITRON
General Manager of the Louis R. Greenfield Theatres, San Francisco.

Following the death of Mr. Kahn several years ago Mr. Greenfield purchased the interests of the widow and became sole owner of the business, changing the name to that of the Louis R. Greenfield Theatres. William J. Citron, a pioneer exhibitor of San Francisco, but for years identified with local film exchanges, is general manager of the organization and the publicity work is handled by M. S. Vidaver.

C. C. Howell, of the Monache Theatre, Porterville, Cal., was a recent visitor at San Francisco and confirmed the report that this house had been purchased by the National Theatres Syndicate. The theatre will be conducted under the present management for a time.

The New Portola Theatre, San Francisco, is meeting with much success with its new policy of a daily change of program and an admission price of 15 cents at all times. Manager Joseph F. Enos has installed a suggestion box in the lobby and is asking patrons to name the pictures they would like to see.

Manager R. R. Boomer of the Cameo Theatre, San Francisco, pulled off a neat advertising dodge during the showing of "Hook and Ladder," by parking a fire engine of the vintage of 1852 in front of the house.

W. G. Bailey of the Excelsior Theatre, San Francisco, recently made a business trip to Los Angeles.

A picture theatre seating 600 is nearing completion at Niles, Cal. It is being erected for Charles E. Peterson.

Sam DuBois, who conducts theatres at Dos Palos and Chowchilla, Cal., has taken over the James Ranch Theatre at San Joaquin, Cal.

M. Mamlar and C. Michaels, owners of the Kearny Street Theatre, San Francisco, have secured a lease on the theatre in course of construction at Stockton and Green streets.

Seattle Kids Love McGill; Why? There's Reason Enough

J. A. McGill, well-known live-wire Port Orchard showman, nearly put one over on himself, but having inadvertently started something he is game to finish it. McGill stands solid with all the youngsters in town, but he never knew just how many youngsters there were. Well, on Christmas he got a much cherished Christmas greeting from one of Port Orchard's small daughters. So pleased was he that he sat right down and wrote the little miss a letter enclosing a pass to Harold Lloyd in "Why Worry?" then due at his Liberty Theatre. A very fitting tribute! Yes, but listen. McGill now needs two secretaries and a printing press to answer "fan mail" from the small fry of the town and to issue passes. How those kids love that man! They tell him so daily. The stamp revenue alone has more than doubled since Christmas. McGill is getting jumpy, for everywhere he appears on the street he is greeted with "Did you get my letter, Mr. McGill?" and if the expected reply has not yet been received, he makes haste to come through. Once around the juvenile population is enough, says McGill.

Calvin Heilig was up from Portland last week, visiting the Seattle Million Dollar Heilig. He despatched Manager McGee off for a vacation, leaving Eddie Rivers, assistant manager, in charge.

W. D. Gross of Ketchikan, Alaska, is in Seattle on a business trip. Reports received here indicate that he has every reason to be proud of his new Coliseum Theatre, which opened January 3. It is quoted as being the finest, most modern house in Alaska. Mr. Gross promises to have some pictures taken to show us just what he has. His prices are: Adults, 40 cents; youths, 20 cents; children, 10 cents. He is doing a nice business.

A former Seattle exhibitor, E. O. Ganrielson, has bought the Blue Mouse Theatre, Davenport, Wash., from M. B. and John Mitchell. He took possession Feb. 2.

Jensen & Von Herberg have purchased "Woman to Woman" for their entire circuit and will have early showings in Seattle at one of their big houses.

Mr. Kubely of Ketchikan, Alaska, owner of the Dream Theatre, has just returned from Hollywood where he has been vacationing. He will return to Alaska shortly.

Roy C. Czerney of the Kent Theatre, Kent, Wash., turned his proceeds for one night over to the local park board to beautify the town park. Plenty of publicity was given the "Park Club" night, and a more than capacity audience responded. Likewise they have since shown appreciation of Czerney's spirit of co-operation by turning out in greater numbers to his regular shows.

John Danz is the first exhibitor in the State of Washington to play the Dempsey-Gibbons fight pictures now being distributed by Greater Features, Inc., for the state. He packed 'em in during the engagement, and will be by no means the last exhibitor to give his patrons good, clean stuff of this type. The picture is going like hot cakes.

W. W. ("Bill") Ely, of the Hippodrome, Portland, paid a visit to Seattle's Film Row this week. Bill had a lot to say about building conditions, new banks and a million-dollar-in-one week Masonic Temple drive; but we make it a point never to listen to these "Portland" talks, being a Seattleite ourself. As long as Bill has to live in Portland, however, we hope all he says is true.

LOUIS R. GREENFIELD
Owner of the Louis R. Greenfield Theatres, San Francisco.

T. N. T.
Spillthebeans Show, Astor, Mch. 29

Mark Strand, Albany, Pays Tribute to Woodrow Wilson

The Mark Strand Theatre, Albany, N. Y., paid a particularly fine tribute to the late President Wilson during the hour of the burial service on February 6. When Uly S. Hill, general manager of the Mark Strand and the Troy theatres, received a telegram from Walter Hays of Buffalo, one of the owners of the two houses, that some observance should be made befitting the solemn occasion, Mr. Hill conferred with his resident managers, Herman Vineberg of the Mark Strand and Walter Roberts of the Troy. As a result, both houses followed much the same plan of procedure. At 3:30 o'clock the members of the orchestra and the ushers stood at attention. Gradually the interior of the theatres became brighter and brighter, the passing of the late war President being symbolized by the slowly gathering of the heavy velvet curtains. At the Mark Strand, Floyd Walters, the organist, rendered Wilson's favorite hymn.

Exhibitors throughout central New York will be interested in the result of the recent election of the Albany Film Board of Trade, in which Robert S. Bendell, manager for Selznick in this vicinity, succeeded Frank S. Hopkins, who recently resigned the presidency. Frank V. Bruner was re-elected vice-president. G. A. Woodward succeeded M. W. Kempner on the Board of Directors, the latter having been transferred to Buffalo.

After Manager Oscar Perrin of the Leland and Clinton Square theatres, Albany, counted over his box-office receipts for six days while "If Winter Comes" played at the Leland, he lost no time in booking it for the week of March 3 at the Clinton Square.

Scenes from "The Halfback of Notre Dame," a two-reel Mack Sennett comedy for Pathe release.

The crowds at the Lincoln in Troy became so large last Sunday night that Harry Symansky, the 23-year-old manager of the house, fearing that they might become unmanageable, summoned members of the city's fire department. Mr. Symansky was playing "The Humming Bird."

It isn't often that William Kennedy, who hails from Champlain, N. Y., hits Film Row. But Mr. Kennedy did take a day off last week, leaving his duties as exhibitor, customs official, expressman and a few others to his associates. It appears that there was a recent blaze in Mr. Kennedy's theatre which fortunately, however, got no further than the several reels that were destroyed.

Admission prices have been jumped at the Griswold in Troy. Twenty cents a person will now prevail instead of fifteen. The house shows double features and is owned by the Proctor interests. It is being run by Jacob Golden, a former newspaperman.

The announcement that "Cliff" Lewis has been made manager of the Strand Theatre in Schenectady will come as a pleasant surprise to his many friends both in this state and Indiana. Mr. Lewis was born in Anderson, Ind., and started in gaining his picture theatre experience by taking tickets at one of the houses in Anderson, receiving the munificent sum of $3 a week. Mr. Lewis later became assistant to the managing director of the Victory Theatre Company. Following several months in the navy, he next located in Danville, Ill., acting as resident manager of a house there. From the Illinois town Mr. Lewis went with Famous Players in its Indianapolis office, being transferred to Albany, and more recently acting as exploitation and advertising man for the Farash Theatre Corporation of Schenectady. Mr. Lewis is extremely clever with the brush and his work along such lines at the Strand has attracted much attention in the Electric City.

Nate Robbins of Utica was in Watertown the past week going over matters with his resident manager, Dr. Victor Wilson.

"Pioneer Trails," playing on February 1 and 2 at the Endwell in Johnson City, established a new record for that house, according to its owner, William H. Mack.

William Shirley, managing director of three theatres in Schenectady, plans to increase his admission prices during the coming showing of "Scaramouche." The house at which the picture will be shown ordinarily charges 40 and 50 cents admission. This will be increased to 50 and 75 cents.

After many months the street car strike in Schenectady has at last been officially declared off, but not before it had cost the picture theatres of that city thousands of dollars in lost patronage. The strike started last May and for months the residents of Schenectady absolutely refused to patronize the cars. As a result, practically all of the downtown houses suffered a decided slump in attendance, the neighborhood houses showing some gain.

When Phil Markell, a well-known Massachusetts exhibitor, left Albany's Film Row one day last week, after booking heavily at many of the exchanges, he remarked that "they had taken everything" but his overcoat.

Samuel Suckno, owner of four theatres in Albany, is spending a few days at Lakewood, N. J., recuperating from his recent illness.

Mr. and Mrs. William Farley are spending a few days in Atlantic City. Mr. Farley is president and treasurer of the Farash Theatre Corporation, operating three houses in Schenectady.

Buffalo, N. Y.

The Strand Security Company, in which Walter Hays, Moe Mark, Eugene Falk and others are interested, has sold the building housing the old Criterion Theatre at Pearl and Mohawk streets to a company of Buffalo business men, who will raze the structure and build a modern business block on the site. The property sold for $750,000. The Criterion was formerly the old Star Theatre, the leading theatrical rendezvous of old Buffalo. Of recent years several companies have tried to operate the house on a paying basis but have failed. The Criterion has been closed for several months.

The New Unity Theatre, Grant street and Military road, will be ready for the entertainment of the public on February 29, which date J. D. Parmalee has selected because he says Friday is his lucky day. The new house is on the site of the old Tri-It Theatre.

Joseph A. Schuchert has installed a new $11,000 pipe organ in the Colonial Theatre in Genesee street. Mr. Schuchert is publishing an attractive house organ for the Colonial and Columbia, entitled "Silver Sheet Topics." He also is trying to promote a dramatic company from his patrons to give dramatic playlets at each house as a novelty.

Al W. Root, former manager of the Palace and Haven theatres in Olean, N. Y., stopped off in Buffalo last week to visit friends along Film Row. He is on his way to Des Moines, Iowa, to take over some picture houses there.

Charles H. Thomas has secured an option on property adjoining the National Bank building in Bath, N. Y., on which he proposes to erect a modern picture theatre, providing he can interest local capital. The property is owned by Associated Theatres, Inc., of East Rochester.

Charlie Hayman and Mrs. Hayman of the Strand and Cataract, Niagara Falls, have sailed for a Mediterranean tour which will last three months. During Mr. Hayman's absence George H. MacKenna is in charge of both houses.

The Glove City Amusement Company of Gloversville, N. Y., has leased the Princess and Regent theatres in Corning, N. Y., from G. H. Tobias and have taken possession. The company is a unit of the J. Meyer Schine chain.

Rochester, N. Y.

Transfer of the properties at 73-95 Main street west, including Fay's Theatre, from the National Hotel Company to A. A. Fenyvessy, has been completed. The purchase price, according to Mr. Fenyvessy, is $225,000. Extensive alterations in the building to the west of Fay's Theatre are planned, but the theatre property will remain unchanged. The lease on the theatre, which expires soon, will be renewed for a long term by Edward M. Fay of Providence, who has been running the theatre for several years.

Opposition against provisions of the new building code was voiced by theatre managers at the hearing before the State Industrial Board in the Nelbach building. An appeal will be made to the attorney general and the State Legislature asking that Rochester be made exempt from the provisions of the code.

The Rt. Rev. Thomas F. Hickey, bishop of the Rochester Catholic diocese, has issued a statement offering opposition to the proposed repeal of the state motion picture law.

T. N. T.

Filmdom's Playdate, March 29

More Arrests in Chicago for Showing "Birth of a Nation"

More arrests for showing "The Birth of a Nation" at the Auditorium Theatre were made last Friday. This time Glen R. Swayze, manager of the Auditorium, and Currie W. Cull, projectionist, were taken into custody. The complaining witness was Robert R. Jackson, negro alderman from the Third Ward, who alleged the picture aroused race hatred. Bonds were fixed at $600 each. This is the second time during the week that arrests have been made in connection with the showing of the film, as earlier in the week two projectionists were arrested in an attempt to stop the showing of "The Birth of a Nation." With all this newspaper publicity the crowds have been pouring into the Auditorium and H. E. Aitken, vice president of the company has taken the house for another week, making the engagement three weeks in all.

Balaban & Katz loaned the use of the Riveria last Sunday morning for a memorial service for Woodrow Wilson.

V. M. Langford of the Lucille and Apollo theatres is confined to his home by illness.

The Rialto at Bloomington, Ill., under the management of C. W. Taylor, has put on a new policy of pictures and vaudeville and business under the new arrangement has been good.

Marks Brothers, who have several movie houses here, have incorporated the Marks Brothers Theatre, Inc., with offices at 1641 Roosevelt Road. Listed as stockholders are C. Fried, P. Poodols and C. Sommer.

The Crescent at Pontiac, Ill., will be torn down soon and a new house will take its place, according to Manager A. J. Opperman.

Emil Aschery, father of Nathan, Maurice, Max and Harry, theatre owners, died last night at the East End Park Hotel at the age of 72 years. He came to Chicago fifty-one years ago and later entered the theatrical business, from which he retired recently. In addition to his sons he is survived by his widow, Mrs. Mathilda Ascher, and four daughters. He was buried Friday morning at Rosehill Cemetery. All the houses of the circuit were closed Friday afternoon on account of the funeral.

The 300-seat Cheltenham Theatre, six stores, six offices and two apartments at the northeast corner of seventy-ninth and Cheltenham have been conveyed from David Sex to Michael P. and Alexander P. Geovanes for $80,000, subject to $45,000.

The management of the Chicago Theatre has solved the problem of keeping the waiting patrons for the next show in good humor by having a first class pianist on the job at the grand piano on the balcony in the lobby.

The Butterfield circuit will open two new theatres in Michigan, one at Albion and another house at Flint to take the place of the Majestic.

The Shipp Circuit has taken over two movie theatres at Beardstown, Ill., in addition to the Empress at Springfield, Ill., which was taken over recently from George Koehn.

Sam Katz, of Balaban & Katz, is back from the West Coast in time for the beginning of the construction of their sixth house.

The new Jefferson Theatre opened at Muskegon under the direction of Francis Sales, playing vaudeville and pictures. The house seats over 1,000.

It is reported that Lubliner & Trinz are planning to build a movie house at Waukegan. This will make about three houses projected for this live north shore town.

The Abingdon and Bijou theatres at Abingdon, Ill., are under the management of Dr. A. B. Simpkins, who books for both houses.

Ben Harris is now sole owner of the Illinois Theatre Building at Rock Island, Ill., buying the house and equipment from the Illinois Theatre Company.

Mrs. M. Bennett, one of the live lady managers in this part of the country, is opening her new house at Whiting, the home of the Standard Oil refineries. The house is named the Hoosier and will seat 1,000. With a children's playroom and other up-to-date features it will be one of the show places of that territory.

Ferris Brothers, owners of the Garden Theatre at Arthur, Ill., have fixed their house up and installed new equipment in the projection booth.

The Niles Center Theatre at Niles Center, Ill., under the management of Herman Meyer, will be closed for several weeks while the house is being fixed up for spring business.

Gus Cook of the Crystal Theatre at Dundee, Ill., is some shot and when the taxidermist gets through with the animals that Gus killed on his last hunt, he will have a hunting lodge to show his friends, as to his prowess with the rifle.

It is not surprising that the ocean motif is strong in several of the new Christie comedies when the comedians and their boss can have so much fun as these photos indicate. The "crew" of girls play while Al Christie, Jimmie Adams and Bobby Vernon act as skippers.

Pittsburgh

A picture theatre will soon be established in the old Methodist Church on Front street, Williamston, W. Va., by Carl Frum. It will be the only theatre in the town.

The Kenyon Theatre, at the southwestern corner of Federal and Erie streets, North Side, Pittsburgh, has been purchased by Mark Browar for $190,000. The building is of modern brick and steel construction with a terra cotta front, and occupies a lot 60x240 feet. Title was held by the Thomas Kenyon estate. Mark Browar has been conducting the theatre for the past several years.

H. B. Dygert, born and raised in Pittsburgh, is back again in his home town after great conquests on the West Coast, where he last saw service as chief planner and assistant superintendent at the United Studios, having among his other duties planned and executed many of the biggest "sets" seen in recent film productions. Mr. Dygert came here to take charge of the newly created Exploitation Department of the Rowland and Clark Theatres.

Mrs. J. V. Minton, aged 23 years, wife of the manager of the Columbia Theatre, Erie, died suddenly at her home recently.

Mr. Shoff, owner of the Liberty and Wonderland theatres at Madera, has sold the last named house to Sam Mannino.

The Opera House at Houtzdale is again open after a ten-day shutdown, made necessary for repairs, damage having been caused by an accident to the coal furnace.

The owners of the Star Theatre at East Brady are building a new picture theatre adjacent to their house, upon completion of which the Star will be converted into a skating rink.

Burford Speaks for Sterling

Chicago, Jan. 22.

Editor, Moving Picture World.

Lieutenant Governor Fred E. Sterling of Rockford is a candidate for renomination to his present office on the Republican ticket at the primary election to be held Tuesday, April 8.

Mr. Sterling was one of the promoters of and is heavily interested in the Palace vaudeville and Palm, Midway and Strand motion picture theatres at Rockford. He therefore has a personal interest in seeing that our great industry in this state gets a square deal. As the presiding officer of the State Senate during the past two sessions of the Legislature, he has always given us that sort of treatment. It is vitally important that the theatrical and motion picture interests should have a fair friend at court in Springfield.

I want to bespeak for Lieutenant Governor Sterling the hearty support of yourself and your friends between now and April 8 and then on primary day—get out and vote for him. We will appreciate all of the assistance you may render his candidacy. Would be glad to hear from you at your convenience on the matter.

With regards and best wishes, I remain

Fraternally yours,
W. D. BURFORD.

Another Costly Saxe Theatre to Be Erected in Milwaukee

Having almost completed the Wisconsin, a $2,000,000 downtown house, the Saxe Operating Company has announced plans for a theatre, ballroom and office building on the northwest side of the city which will cost approximately $500,000. The new structure is to occupy the entire block bounded by North and Lisbon avenues and Forty-ninth and Fiftieth streets, a new neighborhood. Present plans call for a 3,000-seat theatre as a part of a four-story building, but eventually it is hoped to add several stories to the structure. Such a theatre would be the largest in the city outside of the downtown district. Work on the excavation is expected to begin in the spring.

Although the plans are not yet definite, it is believed the new theatre will be patterned to some extent after the Wisconsin, which is being hailed by its owners as the wonder house of the entire territory. The ballroom feature will be common to both houses, since the building housing the Wisconsin will boast the largest roof garden in the city.

Construction of the new house will give the Saxes a new theatre in every section of the city, the company also rushing completion of the New Modjeska on the south side.

It had been hoped to have the Wisconsin ready for formal opening on February 22, but was found impossible and as a result E. J. Weisfeldt, production manager, has advanced the opening date to March 25. If possible, according to Mr. Weisfeldt, opening week will feature a St. Patrick's program.

Rudolph Koch, formerly with the Chicago Theatre Orchestra, who will be director of music at the Wisconsin, is already on the job, Mr. Weisfeldt declared, trying out and signing members for the large orchestra which will be a special feature of the new house.

Yeggs who blew open the safe of the Beverly Theatre at Janesville, Wis., several nights ago, were rewarded with only $60 for their efforts, although more than $2,000 had been in the safe several hours earlier in the day. Because a previous unsuccessful attempt had been made to open the safe, the manager had adopted the policy of removing the greater amount of the receipts from the safe each night, thus accounting for the presence of only $60.

Members of the Moving Picture Operators Local No. 164, of Milwaukee, have joined with allied theatrical unions in planning a Valentine dance and entertainment. The scene of the affair will be the Auditorium. Four orchestras will furnish music in the smaller halls, while a 150-piece band will play in the main arena.

Regular Milwaukee picture houses this week have competition in the form of the Davidson Theatre, home of the legitimate, which is showing "The Covered Wagon." The top price for the picture is $1.50.

Nebraska

Fire destroyed the Opera House at Gretna, Neb., recently during the extreme cold snap. J. F. Bredin, who operated the house, says that a new fireproof building will be constructed in its stead.

E. C. Clifton has sold the Grand Theatre at Cedar Rapids, Ia.

Mr. Burrus of the Lyric Theatre at Crete, Neb., was among the exhibitors who visited Omaha exchange men recently.

The Royal Theatre at Carroll, Ia., was destroyed by fire early in February.

Several exchanges in Omaha last week had a pleasant call from C. G. Miller, who operates the Auditorium at Laurel, Neb., and the Idyl Hour at Dunlap, Neb.

The Coliseum at Cherokee, Ia., has been bought by Max Dreike. French & Sons formerly owned it.

C. J. Latta of the Lyric Theatre at Harlan, Ia., was in Omaha last week.

A. Beams, who operates the Grand Theatre at Geneva, Neb., visited exchanges here last week.

Pola Negri in "Shadows of Paris," a Paramount picture.

Baltimore

A religious service will be held at the New Theatre, 210 West Lexington street, on Sunday, February 17, with moving pictures. This is a new departure in Baltimore for churchgoers, for a regular program of pictures will be given in conjunction with the service after the religious part is finished. A sermon will be given by a minister, his text being "Not to fear God but to love Him." There will be an organ solo, a feature picture, and a comedy and a news weekly.

William M. Whitehurst, nephew of the late Charles E. Whitehurst and assistant to Dr. J. H. Whitehurst, now controlling the Combined Whitehurst Interests, Baltimore, is ill at his home in that city.

Special moving picture performances for children will be given at the Century Theatre each Saturday morning for the next ten weeks at 10 o'clock under the auspices of the Vassar Club of Maryland, according to arrangements which have just been perfected with Thomas D. Soriero.

Plans are under way to build a $350,000 theatre in Hagerstown, Md., by the George W. Bennethem interests of Philadelphia, it is reported from that Maryland town. An option has been taken on a site in the business section. Residents are pleased with the prospect, it is reported, because they want to see some big theatrical productions.

The Southeast

Bids will be opened and passed upon this week by the Durham, N. C., city commissioners for a new theatre building to be used for combination road show, vaudeville and picture purposes. Work will begin on March 1st and be completed next August, it is contemplated.

Feature first run pictures, with a six-piece orchestra, all for a dime, is being offered by Jack Marcus at his Royal Theatre, Wilmington, N. C., matinees. Stock is running in the theatre nightly, but a picture program is run from 11 a. m. till 7 p. m.

John C. Sherrill, of the handsome new Charleston Theatre, Charleston, S. C., has been spending several days in Atlanta in the interests of the Albert Sotille Enterprises of Charleston.

Stanley C. Warrick is making big preparations for the Southern premiere of "The White Sister" at his Fashion Beaux Arts Theatre, Palm Beach, Fla., on February 14. The Duval, Jacksonville, originally had announced the Southern first showing at that theatre on February 25.

Cincinnati

The Sunday movie war is continuing unabated in Ohio, the latest reports emanating from Canton, Ohio, where warrants were recently served against eleven theatre owners for having violated the blue laws by conducting Sunday picture performances. Following filing of the charges, which were instigated by the Stark County Council of Churches, the exhibitors, after an extended conference, decided to hereafter keep their houses closed on Sunday.

The Rialto Theatre at Charleston, W. Va., has been acquired by D. C. Shiarella, who also controls the Virginian Theatre in that city. Moody Wear, who has been managing the Rialto since it originally opened, will be retained to look after the house.

Charles Amien reports from St. Clairesville, Ohio, that he intends to build a theatre in the near future at an estimated cost of $40,000.

The Palace Theatre, Hamilton, Ohio, in celebrating its fifth anniversary last week, had for its guests the city's newsboys, all children of the local Children's Home and local training schools.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Lenten Appeals Should Offer Change with Stress on the Smaller Features

LENTEN observance presents a serious aspect to some managers while others suffer little or no decrease in business, but most houses are more or less affected and even where the loss of business is not serious it is worth while to make some effort to offset the drop in ticket sales.

Broadly the drop is occasioned by the feeling that indulgence in entertainment is unseemly through the forty-day period, and the offset, naturally enough, is to stress what might be called the educational angles. This should not be done at the cost of less display for the drama feature, but should be done in addition, though greater prominence given the music, news events and travel pictures and such appeals. Many persons will welcome an excuse for going to see a feature. They will feel that the fact they are ostensibly going to see some scenic will form sufficient excuse, so they will welcome the suggestion.

Perhaps a Series

Where there is a serious sag in the business curve, it might pay to go into the scheme elaborately and to book a series of educational subjects to last through the lenten season. Much of this material is to be had cheaply, since it long since became undated, and at the cost of a few dollars much business may be saved.

It might even be well to arrange for a series of lenten lectures, where one or two reels of travel pictures will be shown, along with the current feature. A brief lecture on the countries depicted can easily be arranged and the program can be so handled that those who really come for instruction can leave before the feature is projected.

About the best handling is to run approximately an hour of special film before the time for the regular house opening, and then permit the patrons of this special to remain for the first afternoon show, if they so desire, the feature being started as the first item of the regular afternoon program. This will get your special audience out of the way before the afternoon rush really commences.

Church Co-operation

It will even be possible to get the co-operation of most churches if season tickets are prepared for this series and sold by the women's societies of the churches on a 50-50 or 40-60 basis. You cannot only hold up your business but create good-will at the same time.

The commission sale may be conducted through various secular societies, if desired, but it is better to use the various aid societies where possible, and it will nearly always be found possible if you frame your announcements to suggest special lenten showings instead of suggesting merely a motion picture program.

In this connection your organist can be of great assistance in making selection of proper music and perhaps arranging for soloists. The addition of selections from the various musical settings of the Stabat Mater will serve well, and selections from the oratorios can also be added. If you can interest the various church choirs, so much the better.

In all your announcements take a dignified tone. Offer your material as something worthy of the serious minded, keep away from the suggestion of entertainment, but have it clearly understood that they can see the dramatic feature, too.

In other words, sell your specials on the same line as the lenten lectures which are offered in the larger cities. Give organ recitals and studies of sacred music and you will reach not only those who seek an excuse for looking at a picture, but you will command the appreciation of those who will be content with the serious program and find in this what they seek through the penitential period.

Nothing Like It

Writing up the exploits of Oral D. Cloakey, of the Regent Theatre, Ottawa, on Big Brother in the issue dated February 2, one of the sub-heads was written to the effect that he "Had a Little Brother."

The sometimes intelligent compositor, with his mind on other things than his work, got it "Had a little booze" and put a question mark after it to give further emphasis.

The sometimes intelligent proof reader passed the break and the office proof reader followed his bad example.

Apologies are offered Mr. Cloakey. The text of the story shows clearly what was intended, but none the less we feel that we owe him an apology. If the subtitle suggests visions of Hull, forget it. It was written "brother" and that was what was intended.

A First National Release

NOVEL LOBBY FRAMES USED BY THE WARFIELD THEATRE, SAN FRANCISCO, ON BLACK OXEN

On the outside are the program cards on the corner posts. Inside are three frames showing the leading players. Here the idea was very elaborately worked, but you can do very nicely with lithograph cutouts and backgrounds of solid and patterned wall papers. It takes a little more work than merely slapping the lithographs up, but it means many more ticket sales.

Lem Is Back

Lem Stewart has resumed his position with Paramount Theatres, and took over his old desk last Monday. He had practically concluded negotiations for a position in the exploitation end of a large magazine string when he was asked to return, and he could not resist the call of his old work. The constructive work he did for Southern Enterprises was unique in its way, and probably no one else could handle it as well as Lem. His return is a source of satisfaction to the former S. E. managers who have missed his friendly letters of advice. This department adds its welcome to theirs. We are glad to see Lem where he belongs.

Extensive Publicity Helps New York Run

Preferred Pictures got very solidly behind the run of When a Man's a Man at the Cameo Theatre, New York, and boosted the usual business to a marked degree.

The poster campaign ran all the way from half sheets to 24-s and paper was generously used. This was backed by newspaper work and some hook-ins including a ride on the current drive for Scout Masters for new Boy Scout troops. Of course when a man's a man he would make a good scoutmaster.

A more curious connection was a hook to a brand of hair nets, not that these would interest the men, but the women are close followers of Harold Bell Wright.

There were a number of lesser windows, but a predominance of paper on the boards was the big idea in putting the run over.

One good stunt, well put over, is worth a lot of half done things.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

MUSICAL presentations, including the topical review, on the program with "The Eternal City," took up thirty-five minutes, while the motion picture itself required one hour and twenty-seven minutes to shoot through the machines. This made up a show of two hours and two minutes.

The overture was a symphonized jazz arrangement of "The Only Girl" and "Mamma Loves Papa," played by the combined symphony and dance orchestras, and taking up six minutes. The silver draw curtains were closed on the production stage, and two light pink box lamps from back of the arch were focused upon the pleats. Two dome floods of 150 amperes were on the musicians, steel blue and light amber. Green foots on the large stage. Two entrance spots crossing on the ceiling with color blends. Two booth floods centered on the silver draw curtains, color blend. Four spots hitting pleats of draw curtains from back of center arch, two green and two magenta. Blue foots, small stage.

Edna Burhans, soprano, sang two numbers on the apron. Her six minutes were taken up by "A Kiss in the Dark," by Herbert, and "Smile Through Your Tears," by Hamblin. There was a deep blue flood on the orchestra from the dome. Light pink spot from the dome covered the singer. All other lights were held over from the overture, excepting the color blends.

Ballet presentations to melodies of Franz Schubert required ten minutes, in four episodes, including "Serenade," "Valses Sentimentales," "Moment Musicale" and "March Militaire." The first was by eight ballet dancers, the second by six, the third by the premier danseuse and the fourth by eight. For this number a special sky cyclorama was used as back drop, with circular balustrade and vine lattice across the stage just in front of it. Two arches at either side of the stage were covered with roses and vines. Pink ballet dresses of 1830 period, with blond curled wigs; dresses trimmed with black velvet ribbon and roses. The lighting for the whole consisted of deep violet Mestrum flood on orchestra from the dome. Blue borders and foots large stage; fabric columns at the proscenium arch light blue top and bottom, with transparent windows medium green. White medium box lamps were used to bring out a sky and shadow effect, shooting through the lattice work. Spots on the set were rose pink, light blue, light pink, light green and color blend. These spots were from the sides.

Amund Sjovik, bass-baritone, sang on the apron under a light amber spot. His time was five minutes, with two numbers, the prayer song from "Lohengrin" and "Calling Me Home to You," by Dorel. There was a medium blue Mestrum flood from the booth covering the entire stage. Antique gold draw curtains closed on the small stage. Yellow coves full. Green borders large stage and green foots small stage. Transparent windows medium green; light blue columns top and bottom. Two entrance spots medium green hitting tops of the transparent windows. Arch spots rose pink and medium green hitting the pleats of the draw curtains. Dome Mestrum spot on the draw curtains magenta and rose pink.

Skied the Plugger

Possibly to permit him to take the high notes more easily, Earle D. Wilson, of the New Bedford Olympia, put a cornet player on the roof of the theatre to play the plugger song for Black Oxen, a banner on the side of the house announcing his selection. A float was sent around town to carry a pianist and vocalist.

The week before the showing Mr. Wilson put a sign at the bottom of a barrel in the lobby announcing the coming of the widely discussed play, and for good measure he put black ox head silhouettes all around the lobby. For playing dates the lobby trim was orange and black, the color scheme on the two dollar version of the book.

The opening night an invitation was extended the entire staff of the newspaper which had been running the story serially.

A Principal Release

HOW THE POSTERS WORKED ON THE SHOWING OF WHEN A MAN'S A MAN AT THE CAMEO

It got the major share of the billboards in a radius of the theatre and offered twenty-fours as well as the smaller sheets. This was backed up by an elaborate campaign for windows and hook-ins to supplement the heavy newspaper advertising, with the result that the picture did an unusually satisfactory business at the most comfortable theatre in New York.

A First National Release

MAKING SEVEN SHEETS GIVE A 24-SHEET SHOWING

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, just posts four ones and a three on his attraction and the rest of his stand is permanently painted. He saves money and gets the advantage of a trade-mark effect for his sign.

Has Threes and Ones on His Twenty-four

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, is another to realize the value of a combination bill stand. He uses the regular 24-sheet boards, but paints them to take a set of ones and a three, filling in the space with "You most always see a good show at the Palace."

In this picture it will be seen that First National paper gave him three styles of ones on Flaming Youth, so he had only one duplication, and this is backed up with the three, which is always available. In a small town it makes as strong a flash as the average 24-sheet, and at less than a third of the cost.

Sign a Trademark

The chief advantage of the permanent sign is the trade mark quality. People know that this is the Palace board. They get the title and know that of course it is the Palace. They do not have to stop and see at which house the attraction is billed. This is worth more than the saving in paper costs.

Mr. McLean has been using these boards for more than a year and they are as familiar as the post office or the First National Bank.

Vivid Colors

Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., gets up some fine lobbies, but he sends in pocket kodak pictures of them that cannot be reproduced. His lobby on Thundergate sounds well even in a word picture.

He used a lavender banner with red and green lanterns at the ends and the title in near-Chinese lettering. Below this he copied a Chinese laundry ticket for the supposed billing. No one but the laundryman knew that it referred to certain articles more or less intimate, and it looked very impressive.

Drop banners in the same color with red and green dragons completed a cheap and yet shriekingly effective display. It put over the idea of the Chinese locale, and supplemented nicely the newspaper and billboard displays.

Seems a Record

What would appear to be a record combination exploitation is reported by First National. Just before Christmas eleven theatres in Mexico City booked The Hottentot and combined in a newspaper and billboard campaign, the bills and display ads carrying the names of the Olympia, Rialto, San Rafael, Buen Tono, Maria Guerrero, Diaz de Leon, Bucarrelli, Garabaldi, Tlaxpana, Mina and Flores theatres.

It seemed to be the feeling that they should have something besides the revolution to laugh at and as Her Temporary Husband was not available, they picked out The Hottentot.

Makes Tour of World in Musical Programs

E. L. Perry, now of the Criterion Theatre, Oklahoma City, is making a strong score with a musical novelty which he has elaborated from an idea used by him at the State Theatre, Oakland, Calif.

A few weeks ago he advertised a musical tour of the world. The first week he personally introduced each individual member of the orchestra to the patrons, explaining that they were about to make a tour of the world in the interest of the Criterion patrons. Then they climbed aboard a property ship and Perry announced that they were due to arrive in Hawaii the following week.

The next week the stage was set for a tropical scene in which the musicians played a short program of ukelele stuff. The following week they were supposed to have made Russia with China and Japan the following week. India will be visited and then Egypt, where they will visit the tomb of King Tut and discover their leader Don Leon in the inner shrine swathed in cheesecloth mummy wrappings.

Each week will give a different land and a different stage setting until at least they return to Oklahoma City for a rousing reception. The stunt not only assures him of a special act for three or four months, but he writes that it is drawing to his house a class of patrons who do not ordinarily attend the picture shows, but who seem to be forming the habit.

The stunt may be staged very simply or with the utmost elaborateness, according to finances, and it has all the pulling power of a serial plus the appeal to discriminating patrons. You don't even have to make a production if you have no stage. Use scenics or even lantern slides on the screen.

A Goldwyn Release

AN UNUSUAL FRONT ON THE GREEN GODDESS FROM NICKELSON

This looks more like a wash drawing than a photograph, but it is a painted effect worked out by Thomas Nickelson, of the Crescent Theatre, Austin, Texas. He built and painted this himself and has achieved something distinctly different.

A First National Release

TELLING BOSTON ALL ABOUT BLACK OXEN AT GORDON'S WASHINGTON STREET OLYMPIA

On the top line are seen the plugger song display, the kite banner and the hat display supposed to reproduce models from the play. There was also a showing of shoes supposed to be worn by Miss Griffith. On the lower line are the theatre front with the typical figure and the pearl hook-up window.

Got Six Windows for Black Oxen

Bulls may have no place in china shops, but Black Oxen went into six store windows in Boston without damage to anything but the records of Gordon's Washington Street Olympia.

It was felt that Boston would literally eat up the story if it were properly brought to its attention, so special drives were made on the stores and through other advertising angles. For the first time the big Jordan Marsh store gave an entire window display to a single book, and a milliner put in a window full of hats such as Corinne Griffith might have worn had she worn more hats. Another store went in for the sort of shoes she fancied and the ten cent store was splashed with the plugger song.

One of the most interesting hook-ups was with a dealer in imitation pearls, who offered a pair of seats to the play with each necklace purchased. The theatre gave twenty sets of passes, and all over that number were paid for at the regular price.

A big advertising kite, carrying the title, was flown from the Common and later taken down to the theatre, and the house front showed the typical figure in a special painting twenty feet high. It was one of the most prominent fronts the house has ever had. Five billion German marks were printed with: "Mark this. Black Oxen at the Olympia is a sensation." The notes cost $50 and were of the 100,000 denomination.

Frank Hookailo handled the details of the campaign with Jack Pegler, First National exploiteer, assisting him with the outside stuff. The picture did so well the first week that it was held over. A yoke of black oxen were used for the second period to strengthen the appeal.

As Usual

As usual, the Christmas treat of the Indianapolis Elks was held in the Circle Theatre, the First National big noise in that territory. This house has co-operated with the Elks each holiday season since it was opened, and now it is scarcely necessary to add "At the Circle Theatre."

The Mayor presided at the show and Ace Berry put on the best program he could devise. It's one of the little things that makes the Circle the dominant house in that section.

Tall Stuff

Selling the giant in "Why Worry," H. T. Moore, of the Rialto Theatre, Tacoma, offered free admission to all who were six feet and over. On the side a newspaper gave prizes to the three men who came closest to being the same height as Aasen. Nobody worried but the runts and the shrimps. They had to buy tickets, and they did.

Lynched Lloyd but Went Light on Him

Lots of other managers hung effigies of Harold Lloyd to the tops of tall buildings, both on Never Weaken and Safety Last, but the Monarch Theatre, Georgetown, Texas, found some new kinks for the old wrinkle.

In the first place they suspended him from the top of a stack 125 feet in the air, with a big banner red lettered with the title and house. In each hand the dummy carried 500 watt lamps which were lighted at night, in spite of the present laws against getting lit up.

Then a magnavox was run to a point just below the swaying figure and rigged to a phonograph at the base of the stack, which played the laughing record with a repeating attachment, so Lloyd swung in space for more than a week and laughed merrily all the time people were awake.

At night the lamps could be seen for several miles and the record carried almost a mile with the wind. The combination proved to be one of the best stunts the house ever worked. The lamp idea is brand new and particularly good.

Don't admit to a patron that a picture is poor just to be polite. Say you are sorry it did not appeal to them. In time you'll teach them to avoid sweeping condemnation, to your own benefit.

HOY
DOMINGO
ERA DE ESPERARSE, QUE EL DIA DE HOY LOS PRIMEROS CINES DE MEXICO PRESENTARAN
LA MEJOR ATRACCION DE LA SEMANA, QUE ENCABEZA UN PROGRAMA SENSACIONAL
LA VOZ DESDE EL MINARETE
NORMA TALMADGE
ARTE, BELLEZA, ESPLENDOR, ASUNTO y NOVEDAD.
LA TIERRA SAGRADA FUE TESTIGO MUDO DEL FUEGO Y DEL AMOR
EL VAQUERO ERRANTE
JUVENTUD TRIUNFANTE
NO GRITES
LOS BAILARINES
ODEON, PROGRESO MUNDIAL, SALON ROJO, ALCAZAR, ALARCON, PAL SANA, LUX, MAJESTIC, ROYAL, FAUSTO, CERVANTES Y PROGRESO
SABADO PROXIMO: "LA ISLA DE LOS NAUFRAGIOS" GRANDIOSO SUCESO

A First National Release

A SINGLE SPACE ADVERTISING FOR ELEVEN HOUSES

This is a newspaper space from Mexico City for Norma Talmadge in The Voice From the Minaret. The houses are named just above the underline, which, by the way, is Spanish for The Isle of Lost Ships. Evidently the block booking is for all shows.

It's a Habit

Walter Eberhardt, of First National publicity, who recently told how The Hottentot was played simultaneously in eleven houses in Mexico City, produces supporting evidence in the shape of a newspaper advertisement announcing that the same eleven houses will show "La Voz desde el Minarete," "Hoy Domingo," meaning "This day; Sunday."

Walter's interest is due to the fact that the title is really The Voice from the Minaret.

The photographic proof is offered elsewhere on this page. The houses are on the second line from the bottom, just above the underline, in case you desire to count them.

Beat the Rain

Because he wanted to get all the money he could on Smilin' Through when he recently had it at his Pastime Theatre, Cornelia, Ga., got busy when the rain started in the morning of the opening.

He had handbills printed featuring two large type "Rains." The rest of the copy was "Even if it's raining you can't afford to miss Smilin' Through at the Pastime tonight."

These were put into every house and brought the crowd out. They thought that if Mr. Steinbaugh thought enough of the picture to get out a special it must be worth while, so they came and found that it was.

Worth Something

There must be some good in Mah Jong after all. According to the newspaper stories a children's matinee was financed by the losses on the Chinese torture.

According to the story, E. H. Belden started in to learn the game from his wife, and he lost so much that she decided to use the money to give a party to Circus Days with her winnings. She enlisted the interest of her fellow members in the Welfare Club and approached H. C. Horator, of the Temple Theatre.

He was glad to give the show, but refused to accept any money, so the ill-gotten Mah Jong gains were turned into candy for those present and to toys for the children of the Miami Home who were too ill to come.

This may be merely a press story, but it is a blessed relief from the Jackie Coogan newsboys matinee in cold blood, at any rate.

How About It?

First National claims for Jack Peagler, their Boston exploitation man, credit for being the first to use German marks for advertising, but tells that this was for Black Oxen, which was not on film when the first marks were used. Peagler seems to be out of the running.

Who WAS the first.

Street Car Rides with Free Showing

Popularizing Baby Peggy, the Family Theatre, Davenport, Ia., did a special matinee up brown on A Mile of Smiles. It announced a Sunshine Club Entertainment two days after Christmas and announced in a form letter sent to parents that it desired every child to be present at this matinee. To that end a ticket to the showing was looped to two street car tickets, one good each way. These were to be fastened to the child's coat or dress, the conductors lifting the transportation and the doorman the admission ticket.

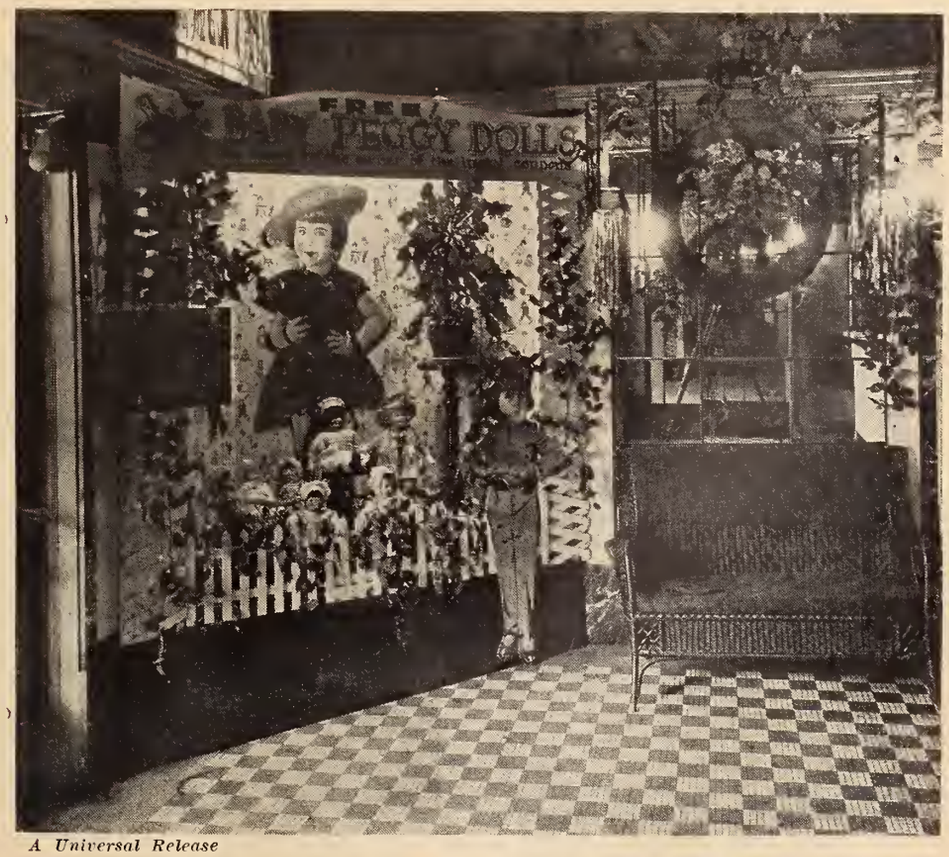
The next paragraph added that in cases where the child was too small to come alone or with the other children, it could be accompanied by some adult who would need no other admission ticket than the letter.

The last paragraph adds: "We take it for granted that in any home where there has been any contagious sickness no use will be made of this ticket unless the physician or visiting nurse has given advice and the privilege of leaving home."

The letters were signed by the "Sunshine Club" and the theatre was not mentioned save as the place at which the entertainment would be given.

Just how the data on the children was obtained is not stated.

For a lobby display of Baby Peggy dolls, cutouts of the star were set against a background of nursery wall paper, with a picket fence in front and plenty of artificial vines. It was a very effective display. The picture was teamed with The Way of a Man, which was advertised chiefly through hook-ups on the plugger song.



A Universal Release

A DISPLAY OF BABY PEGGY DOLLS IN DAVENPORT, IA.

This was to advertise A Mile of Smiles at the Family Theatre, supplementing an unusual type of free matinee to the youngsters. The dolls were given some of the children when they had served their purpose as a ballyhoo attraction all week.

A Metro Release

WHAT ONE HUSTLER GOT IN NASHVILLE FOR JACKIE COOGAN IN LONG LIVE THE KING

E. A. Vinson, of Loew's Alhambra, worked all the bets. The top row shows the clothing window hook-ups and one of the peanut displays. Below is a picture of the Jackie Coogan girl selling the nuts and the lobby display of beauteboxes which were used as souvenirs for the first showing, one going to each child who came attended by an adult. More than 500 were used.

Intensive Campaign Gave Large Results

When E. A. Vinson, of Loew's Vendome, Nashville, Tenn., realized the hook-up possibilities of Jackie Coogan, went the limit with Long Live the King.

The local handlers of the Jackie Coogan clothes not only donated two windows but let in a display for the newspaper's Jackie Coogan Club, with a special desk in the boys' clothing department for the distribution of club buttons.

The Coogan Peanut yielded a big display and gave out tickets to purchasers of the goobers. The girl who sold the groundnuts was dressed in the sweater and overalls that are really Jackie's trademark. This stunt has been copied in other places.

But the big noise was the souvenir matinee which opened the run. Mr. Vinson bought 500 beauteboxes, mostly vanity cases and pencil containers, and announced that one would be given each child patron at the first matinee, provided that an adult attended the child. There were not enough to go around, so he rushed more in. Meanwhile they made a very unusual lobby decoration, as the cut will show.

It not only made for a fine business through the run, but it created a good-will that will last for some time, and before that Mr. Vinson will find something else. He's that sort.

A Universal Release

AN ARTISTIC DISPLAY OF THE PHOTOPLAY HUNCHBACK

The Alhambra Theatre, Milwaukee, gained this window display on the photoplay edition of The Hunchback of Notre Dame in a window advertising the opening of another house. This style of display is more impressive than a solid stack of the books.

Ruffner Lines Up for Sober Words

Ralph Ruffner, of the Capitol Theatre, Vancouver, has come to the decision that bunk adjectives cost more than they are worth. He figures that "greatest," "grandest," "most magnificent" and similar words would leave him cold and unthrilled were he the man in the street with a half a dollar to spend for amusements, and he is framing his displays to disqualify him for membership in the Lily Painters' Union. He figures that at this late day nothing he can say will materially add to the repute of Mary Pickford, so when he came to play Rosita he invested in a five nines to tell that Miss Pickford was to be seen in Rosita. His press readers told of the story, of the Lubitsch direction and all the rest, but his type display was so quiet as almost to shock people into reading the few words. Of course he

A United Artists Release

SPARTAN SIMPLICITY

does not contend that he can work the same idea constantly. It will lose its novelty as will any particular form, but he does hold that even with more talk it is not necessary to carry praise to all-superlatives on all pictures, pointing out that sobriety in adjective has marked the advertising of John Parkington, of San Francisco, these many months without putting that friend of "Mr. and Mrs. Audience" out of business, and he has resolved, with the coming of the new year that he will cut off enough "ests" terminals to extend from Vancouver to Seattle if placed end to end set in ten point roman, lower case. In other words, he is going to avoid slopping over so that when he does let out an occasional yell it will be given more intelligent attention. He is tired of writing circus ads. His display on Rosita is matched by a seven and a half cross page on Little Old New York in which he places more reliance on his cuts—so far as his display ads are concerned—than in jazz lines. All this is taken care of in the reading notice, in heralds and the like. He is not making the mistake of talking too simply. He is simply planning to get out a "different" advertisement for a time and, when he uses more words, to speak a little more conservatively, feeling that an excessive claim will not be believed where a greater moderation in appeal will gain greater credence. We like the Rosita display, but we think that the Davies announcement is just a little bald. A pair of captions under the figure cuts would have helped considerably.

Be a booster, but don't brag.

Only Hand Letters Hurt This Display

Had the Colonial Theatre, Indianapolis, used type for the panel on Buster Keaton in Our Hospitality, this would have been twice as good. And with a panel this size, there seems

"Our Hospitality"
Buster Keaton
With a wonder cast including
Natalie Talmadge,
Buster Keaton, Jr., Joseph Keaton
A spectacular Comedy of a Kentucky Feud of a hundred years ago in which Laughter runs riot through a thrilling romance
Bring the Children
American Harmonists
The Two Most Famous Modern Orchestras in America,
Melody Sextette
PATHE NEWS
AESOP FABLE
COLONIAL
PICK O' THE PICTURES-MUSIC THAT CHARMS

A Metro Release

SPOILED BY HAND WORK

to be no reason why a mortise could not have been cut to let in type. The copy is good, the figure is calculated to sell, but the lettering is not well done, and the full effect is lost.

Too Much Talk Is Apt to Undersell

Picking up too many selling lines is sometimes worse than not picking up the right one. The Pantheon Theatre, Toledo, bases a good display on the head of Blanche Sweet in Anna Christie, but packs it too full of talk to get the fullest results. Over to the left it uses: "A drama of real life and facts." "One of the greatest love stories of all ages." "Can a woman who has sinned be redeemed to society?" and "The stark revelation of the innermost secrets of a woman's soul." There is little conviction to the first line. Real life

PANTHEON
THE BIG PICTURES AT POPULAR PRICES
WEEK COM. TODAY, JAN. 12
A Drama of Real Life and Facts!
One of the greatest Love Stories of all Ages.
Can a Woman who has sinned be redeemed to society?
The stark revelation of the innermost secrets of a woman's soul.
Thos. H. Ince's Greatest Masterpiece
"ANNA CHRISTIE"
Eugene O'Neill's Pulitzer Prize Play
—STARRING—
BLANCHE SWEET
GEORGE MARION—EUGENE BESSERER
WILLIAM RUSSELL—and Others
MATS. 25c
EVE. SUNDAY 35c

A First National Release

TOO TALKATIVE

is apt to be poor fiction. It is hardly one of the greatest love stories of all ages. The story of Anna is not a great love story but rather a social study. There may be little interest in the question of redemption, but playing this up as the stark revelation of a woman's soul will describe the story and make for real interest, yet this is sunk into a pair of eight point lines with scarcely the display value of a six, and even at that it has to fight three other lines of eight point. Putting just that in the space occupied by all four would probably sell more tickets and sell them easier. Even though other appeals sold the tickets, the fact remains that this may have unsold some tickets which might have been added to the total and failed to sell others. It is not possible to argue that good business mades a bad advertisement good. Good business comes from something else, and the fact remains that this appeal is poorly done and therefore does not do its share toward selling to the limit. Moreover using all of the lines gives the space a crowded and forbidding aspect. Every piece of advertising should aim to sell tickets and not merely to announce a title, and we think that this display made very few direct sales. The cut is splendidly fitted

A Goldwyn-Cosmopolitan Release

A RUFFNER CROSS PAGE SEVEN AND A HALFS FOR MARION DAVIES

to back up good argument, but it cannot do all the work, though this is one of the most useful heads First National has contributed lately—and it has offered a number of good ones.

Two Figure Cut Is Second to Single

This would be a capital design for Black Oxen were not the single figure cut so much stronger, yet this makes a good second choice where two are desired, and the artist has been happy in playing up the title on the reverse losenge. This will stand up even where the impression is not strongly black. This cut was used by the Melba Theatre, Dallas, Texas, which has added some good selling talk, and not too much of it. The artist in his sketch suggests the old age

A First National Release

A GOOD SECOND CHOICE

fear of the heroine hovering in the background and the talk makes reference to this, though very little explanation should be required by a book so well advertised as this novel of Gertrude Atherton's. It's a question as to whether or not the sketch would not be stronger without the mob at the feet of the two characters. One can scarcely make out the team of black oxen, which merge into the reverse losenge, and without them the sketch loses its reason for being. That theme should be elaborated into a design independently of other figures. It is too good to be lost in the shadows, but since it has been lost, it would be better to bring the routing machine into play, since a strong white is better than a puzzling sketch. Simplicity is always strongest.

A Universal Release

PRAISE FOR THE HUNCHBACK IN SEVEN TONGUES

Polyglot Praise for Hunchback from Los

While the stunt is by no means new, this seven language testimonial from the Criterion Theatre, Los Angeles, is interesting. It was worked as a newspaper display and gives commendation in French, Spanish, Italian, German, Jewish, Scotch dialect and English, the latter being described as "Just plain American." Against a design suggestive of the cathedral set in the picture, with a sketch of Esmeralda at the bottom and Quasimodo at the top, it made a striking display. If you copy the idea have the proof read very carefully, for nothing is more jarring to a national than to get a crudity in translation or the misplacement of a word. This is better on a herald or throwaway since many will then carry it around for a curiosity and by showing it to others extend the circulation. It is possible to enlarge this stunt by offering prizes in the schools for the members of the language classes who turn out the best phrase limited to a given number of words—from 30 to 50. Most teachers will be glad to cooperate with the management in such a stunt, and in the smaller places the local paper will probably be glad to make some mention of the idea.

Plays Up Author of Boy of Mine

Because Indiana is proud of Tarkington, the Circle Theatre, Indianapolis, makes the author co-star with Ben Alexander in its Sunday display for Boy of Mine announces the engagement as Booth Tarkington Week. Outside of the author's home state we think that Henry Walthall would be a stronger attraction, but local pride is always the best bet, and this probably made money. The sketch of the boy is too saintly to suggest the real boy Ben Alexander is. There is too much the placidity of an angel child, and the boy was humanly imperfect. This is the least characteristic sketch the Circle has offered in some time, and the drop suggests that the artist is at his best in figure work, such as his adaptation of First National's study on Flaming Youth, which he greatly improved in the dressing up. Here the faces are not characteristic, and a part of the appeal is lost. There are three capital selling lines just below the title, but they are set in all caps and look so much alike that they lose distinction. Setting the first line in a boldface upper and lower, leaving the second as it is and putting the third into the boldface, with a short dash between each would have given more selling punch. It would have been better still had two of the lines been dropped and a larger circle given Walthall and Alexander. The Circle has made a decided improvement recently in

BOOTH TARKINGTON WEEK
CELEBRATING HIS LATEST SCREEN STORY
"BOY OF MINE"
THE GREATEST HUMAN DRAMA IN TWENTY YEARS
A STORY OF THE AMERICAN HOME.
IT WILL TOUCH YOUR SOUL.
AS FULL OF REAL LIFE AS YOUR OWN HEART
a J. K. McDonald Production With
HENRY WALTHALL—IRENE RICH
ROCKLIFFE FELLOWES—BEN ALEXANDER
A First National Picture
COLUMBUS
The FIRST AUTHENTIC AND DRAMATIC STORY OF AMERICA'S DISCOVERY
An Added Attraction
SECOND WEEK
AXEL CHRISTENSEN
All New Program of
SYMPHO-SYNCOPATION AT THE PIANO
CIRCLETTE OF NEWS
The CIRCLE Theatre

A First National Release

STARRING THE AUTHOR

its handling of the smaller features. It gives them better display without always taking as much space, though for the Columbus the series was considered to be of sufficient importance to warrant the use of a special panel, which is very neatly set into the larger drawing, not detracting from it and still gaining strength from the connection.

Rough Riders

Having Constance Talmadge in A Dangerous Maid, Al Lever, of the Isis Theatre, Houston, Texas, dressed his four girl ushers in riding suits. One of them looks more like Nanook of the North than Connie, but the girls are all well known to the regular patrons and so their dress-up was effective though not a bit suggestive of Connie.

WITH THE ADVERTISING BRAINS

A WEEKLY DISCUSSION OF THE NEW, UNUSUAL, AND NOVEL IN PROMOTION AIDS

CONDUCTED BY BEN H. GRIMM

WRITING as a "former newspaper man," the advertising manager of a circuit of Mid-western theatres decries, among other things, the length of stories of all kinds in present-day press books.

"No metropolitan newspaper ever would print stories about pictures and stars in the lengths furnished us in the press sheets," he writes. "Often I have the opportunity of getting a story in the paper, but when it comes to furnishing the material I find that I have to rewrite anything I send the editor.

Stories All Bunk

"First of all, the stories are much too long and much too enthusiastic. I can pick up any one of a dozen press sheets and in practically every story the picture to hand will be described as 'the greatest photoplay ever screened, etc.' No editor will fall for that bunk, unless he is giving you a certain amount of editorial space because you have paid for a certain amount of advertising. And even if he is using a story under those conditions it must invariably be toned down.

"In my opinion producers might do well to have in their press books more usable stories—shorter and less glowing than at present."

Sample of the two-column newspaper ads issued on Pathe Comedies. The mats for these ads are furnished free by Pathe exchanges. Posters, slides, lobby displays and other aids are also furnished by Pathe on short subjects.

IN some regards we agree with our correspondent, who desires his name to be withheld. But in other regards we disagree with him. We, too, feel qualified to speak as a "former newspaper man," having spent some years on newspapers. And while we will grant our correspondent that many press sheet stories are too flowery—too "press agenty"—to count for much in the editor's eyes, we cannot agree with him as regards the length of stories.

A news story, or even a feature intended for daily newspaper use, if *properly written* can be submitted in any length desired. A real editor doesn't care if you submit a story ten pages long as long as he knows that he can cut it from the bottom up at any point and still have the real meat of the story.

Must Be Properly Written

And there's the rub. PROPERLY WRITTEN. Any man who has ever worked on a daily newspaper—especially an evening newspaper with more than one edition—knows that he must write a story so that it may be chopped from the bottom up at any time without sacrificing the salient features. This is because the demands of space may be such during the day that a story that was the most important story in the paper at 9 a. m. becomes less important—and therefore smaller—as it is replaced by fresher and bigger news.

The foregoing, of course, applies chiefly to live news in type. But it applies also to all copy submitted to an editor or copy reader. When a newspaper man reads copy and wants to use only half as much as you submit he cuts from the bottom up.

It follows, then, in this business, that the publicity man should write everything he intends to submit to an editor so that it can be blue-penciled from the last line toward the first line.

AND publicity men will get a larger number of items published if, when sending stories to the editor, they plainly indicate on the copy that stories may and can be cut from the bottom up.

This will serve, first, to let the editor know that he need not be frightened by the length of the story in copy—that the sender will be satisfied with a paragraph if demands on space require cutting and, second, that somebody who knows his business is on the sending end of the publicity material.

Just the line with the "bottom up" thought will often gain a paragraph in the paper where a long story without the line might have gained only the waste basket.

(Continued on next page)

Advance sketches of two "idea" posters to be issued by United Artists—both are twenty-four sheets on what is termed Douglas Fairbanks' biggest and best offering "The Thief of Bagdad."

"A WOMAN OF PARIS" and "The Marriage Circle" are said by all of the critics to be examples of subtlety on the screen. Many of the critics hail these two particular pictures as examples of a new school in motion picture direction.

Let all of us advertising men hope and pray that some of this subtlety or "difference" will soon begin to show itself in motion picture stills. More than one advertising man has laid awake nights trying to figure out what he's going to do to get something new with the latest bunch of stills on the newest production—all of which are practically the same as every other still which had gone before.

THE constant pounding from many quarters advising exhibitors to "advertise your short subjects" is having greater and greater effect. More exhibitors than ever before are paying advertising attention to the short-subject part of their program, and producers and distributors are giving short subjects more of a play in the line of press books and general advertising aids. To keep up the good work we say:

"Advertise Your Short Subjects."

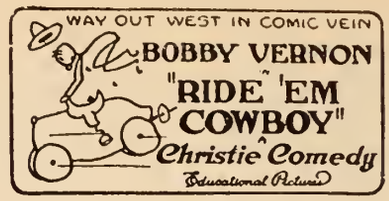
C. L. ("BILL") YEARSLEY, who knows motion picture posters from the ground up,—and down—has promised to give us some dope on credit lines on motion picture posters that will open up the eyes of every advertising man in general and every "big boss" in particular. From what "Bill" already has told us, the article will be a humdinger.

Watch for it!

WHICH reminds us that Bill is quite busy right now working on T. N. T.—no, gentle reader, not a First National box-office explosion—just THE NAKED TRUTH dinner, to be held at the Hotel Astor, March 29, 1924.

FOR the regular release of "The Hunchback," Universal will issue something rather new in slides—a series of pictures from the production, the chief idea of which is to sell the bigness and beauty of the scenes and sets. The first slide carries all details, permitting the others to do their job without the interference of credit lines.

A few of the remarkable scenes from the greatest entertainment of the age
"The HUNCHBACK of NOTRE DAME"
with LON CHANEY
PATSY RUTH MILLER, ERNEST TORRENCE, TULLY MARSHALL, NORMAN KERRY, GLADYS BROCKWELL and 3000 others
Directed by WALLACE WORSLEY
Presented by CARL LAEMMLE
UNIVERSAL PRODUCTION



Most every exhibitor knows by now that Educational furnishes such ad mats as the above free on each of its releases. This is a reproduction of a recent one—just a reminder to advertise your short subjects.

JOHNNIE FOX, JR
IN
EDUCATIONAL JUVENILE COMEDIES

Educational also furnishes star mats free. Here is a sample of one clipped and reproduced from the press sheet on one of the two-reel Juvenile Comedies.

Along with other distributors of short subjects, Fox is stepping in line with advertising aids. Illustration shows the type of one-sheets now furnished on Fox Educational Entertainments.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

"It is my utmost desire to be of some use to my fellow man," is the spirit that makes Straight From the Shoulder the dependable tip department on good and bad pictures.

To get best value from tips, find the exhibitors whose tips agree with your experience on pictures you've run, then follow their advice in future.

Send tips yourself. Thousands of exhibitors derive benefit from them and this is your department, dedicated to you—controlled by you—maintained by you.

An Index to Reports appears in the last issue of each month, and each succeeding Index is cumulative.

Associated Exhibitors

DAVID COPPERFIELD. (7 reels). Star cast. This picture will please all classes. Correct "Period" furniture, and settings appeal to the critical. Slow moving "indoor" story, but gets the highbrows and the would-bes. Moral tone good and is suitable for Sunday. Had good attendance both days. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-On-Hudson, New York City.

F. B. O.

MAILMAN. (7,160 feet). Star, Johnny Walker. Very fine picture that will please all. Moral tone O. K. Had fine attendance. D. N. Russell, Russell Theatre, Barnesboro, Pennsylvania.

First National

AGE OF DESIRE. Star cast. Just a fair picture with a generous quota placed on it by First National. Not what the public expects from the title. Moral tone O. K. and is suitable for Sunday. Had fair attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Ilion, New York.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. A wonderful picture as all of her others. They failed to send very vertising ordered and did not make very much out of it. Most negligent company I deal with. Moral tone good and is suitable for Sunday. Had average attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Wonderful picture but bad box office bet. Costume pictures for me have run their last round. My public looks on them with dissatisfaction. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

POTASH AND PERLMUTTER. (7,700 feet). Star, Barney Bernard. A picture that pleased here in every particular. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SKIN DEEP. (6,500 feet). Star, Milton Sills. Wonderful picture. Milton Sills double acting in this picture had them all talking. Should please any class of patrons. Print good. Moral tone good and is suitable for Sunday. Had fair attendance. Stephen G. Brenner. Eagle Theatre (218 seats), Baltimore, Maryland.

TOL'ABLE DAVID. (7,118 feet). Star cast. You know what they have all said; well it's true, only more so. A wonderful show, a couple of rough spots. Moral tone fine and is suitable for Sunday. Draw mostly country class in town of 460. Admission 13-22. J. R. Rush, Pastime Theatre (230 seats), Pearl City, Illinois.

WITHIN THE LAW. (8,034 feet). Star, Norma Talmadge. One of the best pictures we have ever shown of Norma's. Used lobby and daily papers. Draw mixed class. Had fair attendance. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Fox

CUPID'S FIREMAN. (5,000 feet). Star, Charles "Buck" Jones. A real good program picture. It has everything, heart interest, comedy, thrills. Great exploitation possibilities; fire companies will gladly help. Richard Harding Davis wrote the story. It has a great climax. The only thing I can find against it is the title. Why couldn't they call it some other kind of a fireman? This title would be fine for a one reel slapstick comedy. Moral tone fair and is suitable for Sunday in some places. Had fair attendance. Draw all classes in town of 4,000. Admission adults thirty-three cents, children ten cents. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

TOWN THAT FORGOT GOD. (10,461 feet). Star cast. Here in my opinion is a fine piece of work. The audience raved about it when they left the theatre, and asked why more of the same style couldn't be shown. Moral tone excellent, is suitable for Sunday. Drew full house. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. Same crowd that saw "Town That Forgot God" voted this best ever and claimed it to be greatest picture ever shown. Better than "Over the Hill" was heard many times. Moral tone couldn't be better. Suitable for Sunday anywhere. Drew S. R. O. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

VILLAGE BLACKSMITH. (8 reels). Star cast. Pleased all who saw it and we had average attendance. A good picture. Moral tone O. K. and is O. K. for Sunday. Had satisfactory attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Ilion, New York.

Goldwyn

LITTLE OLD NEW YORK. (10,000 feet). Star, Marion Davies. Delighted big crowds on extended run at regular prices. Would not stand boost in prices. Mighty few will if you wish to keep in answers. Draw family class in city of 17,000. Admission 10-17, 17-28. J. M. Blanchard, Strand Theatre (800 seats), Sunbury, Pennsylvania.

VANITY FAIR. (7,668 feet). Star, Mabel Ballin. Good feature pleased the majority. Suitable for Sunday. Had fair attendance. Draw mixed clss in town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Hodkinson

BULL DOG DRUMMOND. (5,000 feet). Star, Carlyle Blackwell. A drama of crooks and murderers with swift action as ground is lost and won between right and wrong; some good character acting which seemed to satisfy those who saw it. Too heavy for Sunday. Had poor attendance on account of bad weather. Draw general patronage in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres, (250-700 seats), Union, Maine.

MYSTERIOUS RIDER. (6 reels). Star cast. A really worth while picture. If some of the specials would please as well as this one everybody would be happy. A Zane Grey story and the film version is pretty true to the book. Seemed to please them all. Moral tone good and is suitable for Sunday. Had good attendance. Draw general class in town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (2501700 seats), Union, Maine.

SLIM SHOULDERS. (6,050 feet). Star, Irene Castle. A good picture if you can get a new print. Too old for my towns. A crook melodrama with unexpected twists. Seemed to please about seventy-five percent of most of my patrons. They are strong for the action, westerns and northerns. Draw general class in town of 1,200. Admission, 15-25. E. N. Prescott Circuit Theatres (250-700 seats), seats), Union, Maine.

Metro

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star, Lon Chaney. "If the picture had all been there, it would have been excellent," said one of our patrons. About fifteen per cent of the film was missing, and that's a conservative estimate; suppose fifteen per cent of my check had been withheld. I guess the exchange would have yelled louder than I cussed when I opened the can. Moral tone fair but it is not suitable for Sunday. Had poor attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A very good western drama. Has some of the most beautiful scenery, I have ever seen. It should go over anywhere because it is a clean, snappy picture with the interest kept up to the very end. Moral tone fine and is suitable for Sunday. Had fair attendance. Draw mixed class. Thomas L. Barnett, Finn's Theatre, Jewett City, Connecticut.

ETERNAL STRUGGLE. (7,347 feet). Star cast. A good picture. Metro give us more like these action pictures. One of the best water scenes we have seen in a long time. Moral tone O. K. and is suitable for Sunday. Draw all types in city of 15,000. Admission 10-25. Jake Jones, Cozy Theatre (600 seats), Shawnee, Oklahoma.

FOURTEENTH LOVER. (6 reels). Star, Viola Dana. A good little program which pleased well as it is true to life. Used no advertising and drew a good crowd. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

FRENCH DOLL. (7,028 feet). Star, Mae Murray. Extravagant production of rather trifling story but pleased all the star's friends. She is beginning to "fidget" too much. Someone must have told her about Eva Tanguay. It's a good attraction, however. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw all classes in city of 15,000. Admission 10-25, 10-35. E. W. Collins, Grand and Liberty Theatres (750-500 seats), Jonesboro, Arkansas.

PRISONER OF ZENDA. (10,467 feet). Star cast. A production big in theme and well handled although these do not go over as well as some of the less deep pictures with my audiences; seem to be beyond their comprehension in many ways. Moral tone good Had fair attendance. Draw general class in

town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (250-700 seats), Union, Maine.

TURN TO THE RIGHT. (8 reels). Star cast. A very good picture which pleased extra good. Give us more pictures like this and we won't have to worry about not making money. The people asked when we were going to have another one like it. Moral tone good and is suitable for Sunday. Had great attendance. Draw all classes in town of 850 Admission 15-30. George J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

Paramount

AT THE END OF THE WORLD. (5,729 feet). Star, Betty Compson. An old one, but it pleased those that saw it. Fairly good program picture. Print was in the usual good condition of Paramount prints. Moral tone fair and is not suitable for Sunday. Had average attendance. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Would advise every small town exhibitor to book this and boost it for all you are worth for the box office returns and the good it will do your standing in the community. Good story, enough comedy, good cast makes a splendid entertainment. The young folks will like it but the older folks will stop you on the street and tell you how much they enjoy it. Moral tone excellent. Had good attendance. Draw small town and country class in town of 1,467. Admission 10-25. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good picture but over sold on it, as most Paramount service. They use the University to make me pay. Used special rotogravures. Moral tone good and is suitable for Sunday. Had fair attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Good. Moral tone good and is suitable for Sunday. Had fair attendance. Draw oil field class in town of 2,500. Admission 10-30. C. A. Runyon, Runyon Theatre (750 seats), Barnsdall, Oklahoma.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Picture very good, but flopped at box office. Paid too much rental for this town, everyone satisfied who saw it. Moral tone good and is suitable for Sunday. Had punk attendance. Admission 15-25. Draw all classes. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

CALL OF THE CANYON. (6,993 feet). Star, Richard Dix. One of those pictures that will stand an extra day in a three-day town. Against the competition of two other theatres that changed twice during our run we did a most unusual business. Moral tone good. Suitable for Sunday. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

CHILDREN OF JAZZ. (6,080 feet). Star cast. While not a big show it was one that people liked. They had a smile coming out and everybody was pleased including the box office. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DAUGHTER OF LUXURY. (4,538 feet). Star, Agnes Ayres. A very ordinary program offering of Paramount. Agnes Ayres is a flat failure in this town when she is featured alone in a picture. Picture will go if they are not too critical. Moral tone good. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

DICTATOR. (5,221 feet). Star, Wallace Reid. Played to good attendance and seemed to please. Plenty of excitement and comedy. Patrons were very sorry to see the extent of Wallie's decline, which was very apparent. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw rural class in town of 300. Admission 20-30. Charles W. Lewis, I. O. O. F. Hall (225 seats), Grand Gorge, New York.

DRUMS OF FATE. (5 reels). Star, Mary Miles Minter. It was all right but no one seems to know just what it was all about. It lasted an hour, like most movies, but it didn't mean anything. Look out, Mary, stay out of this type. Moral tone, couldn't see it. Can't tell whether it is suitable for Sunday. Attendance not much. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

EBB TIDE. (7,336 feet). Star, Lila Lee. The work of Raymond Hatton and Jacqueline Logan is especially worthy of mention. After reading so many unfavorable reports on this picture, I was pleasantly surprised to find it, for my audience at least, a fair program offering at program prices. Used slide, heralds, photos, boards, to draw a fair attendance. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

EXPERIENCE. (7 reels). Star, Richard Barthelmess. A nice picture. Pleased one hundred per cent. Had many favorable comments. Barthelmess is well liked here. Moral tone fine. Had large attendance. Draw farming class in town of 800. Admission 10-25. A. B. McCullough, Community Theatre, Neosho Falls, Kansas.

FOOL'S PARADISE. (8 reels). Star, Dorothy Dalton. A wonderful picture. Well acted and story is good. It is done in the typical Cecil DeMille style. We had hard luck for our showing; it rained. Print not so good. Attendance was poor due to rain. Draw better class in town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (403 seats), Nazareth, Pennsylvania.

FOOTLIGHTS. (7,918 feet). Star, Elsie Ferguson. Will get by. One or two favorable comments. Moral tone fair. Not suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

KENTUCKIANS. (6 reels). Star, Monte Blue. This is a good program. We had exactly same receipts for both nights we ran it. This is very unusual. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes in town of 850. Admission 15-30. Jos. J. Mahowald, Alhambra Theatre (250 seats), Garrison, North Dakota.

LANE THAT HAD NO TURNING. (4,892 feet). Star, Agnes Ayres. Fair. Wasn't on the door as they passed out. Moral tone good. Suitable for Sunday. Had fair attendance. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

LAWFUL LARCENY. (6,237 feet). Star cast. This picture is a good one for any class house. Did good business second day, but flopped first day account terrible storm. Boosted stage success. No unusual advertising used. Moral tone fair. Attendance first day poor, second good. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

MISSING MILLIONS. (5,870 feet). Star, Alice Brady. The star is not preferred here but the story was well handled and the cast was well selected with the exception of Brady. One of the best pieces of crook business we have had. Not suitable for Sunday. Had good attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

RUSTLE OF SILK. (6,947 feet). Star, Betty Compson. This one is good but not a special by any means. Will please about eighty per cent. A. Mitchell, Dixie Theatre, Russelville, Kentucky.

TO THE LAST MAN. Star cast. Crude, cruel, bloody story in which all are killed but the hero and heroine. They should have finished them too, then we might have been able to avoid this. Lay off unless you cater to maniacs. Moral tone poor and not suitable for Sunday. Attendance first day fair, second day missing. Draw better class in town of 6,000. Admission 25-30. Lester T. Husted, Hastings Theatre (650 seats), Hastings-on-Hudson, New York.

WILD BILL HICKOK. (6,893 feet). Star, William S. Hart. A regular life-saver for box office. It is founded on history and characters of the early west. They all liked it except that Hart did too much shooting in one scene. Too much hero. Moral tone

Between Ourselves

A get-together place where we can talk things over

The bad print business keeps looming up.

This week you hear from a man who is certainly on the right track. He does not just sit and kick; he does his part to KEEP prints in good condition and then demands that the exchange meet him half way.

Read Kenneth Richardson's chat on another page of Straight From the Shoulder.

Having read it—"go thou and do likewise."—VAN.

PARAMOUNT PRESENTS POLA NEGRI IN "SHADOWS OF PARIS"

O. K. Not my idea of a Sunday type. Town of 8,000. J. E. Madsen, Idaho Theatre, Twin Falls, Idaho.

WOMAN-PROOF. (7,687 feet). Star, Thomas Meighan. Took very well here. Ran for two nights. First night packed, second night basketball takes our crowds; everyone well pleased. Moral tone good and is suitable for Sunday. Had good attendance. Draw all classes. Admission 15-25. D. W. Strayer, Mt. Joy Hall, Mt. Joy, Pennsylvania.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. They liked it. No squawks and it did a nice business so there you are. Used everything for advertising. Had good attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMAN PROOF. (7,687 feet). Star, Thomas Meighan. Another one of Thomas Meighan's pleasing kind. It seems to me that all my patrons like Tom here. This one not as good as some of his others but will please most audience. Moral tone O. K. and is suitable for Sunday. Had good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California.

WOMAN WITH FOUR FACES. (5,700 feet). Star, Betty Compson. A rattling good detective love story. Plenty of action, good acting and splendidly done throughout. Everybody liked it. Moral tone good and is suitable for Sunday. Had good attendance. Nat L. Royster, Capltol Theatre, Birmingham, Alabama.

Pathe

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A real picture, true to the story by Jack London. Can buy it right and will make money and please them all. Moral tone good and is suitable for Sunday. Attendance, full house. Draw farm and oil class in town of 508. Admission 10-25. J. A. Herring, Play House Theatre (249 seats), Strong, Arkansas.

CALL OF THE WILD. (7,000 feet). Star, Buck (dog). A slow moving drama of the snow country. The only redeeming feature is the dog who does very good work. Moral tone O. K. Had fair attendance. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Scenes from "Happy and Married," a one reel Universal comedy, with Neely Edwards and Bert Roach.

DR. JACK. (4,700 feet). Star, Harold Lloyd. Good comedy. Well liked by the few who saw it. Lloyd not very popular here, nevertheless "Dr. Jack" is a real comedy. Suitable for Sunday. Had bad attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

GRANDMA'S BOY. (4,800 feet). Star, Harold Lloyd. Went over fair here. Long comedies are our strong point although the price is too much for this picture. Moral tone good and is suitable for Sunday. Had fair attendance. Draw college class in town of 6,000. Admission 10-25-35. Jean Dagle, Barth Theatre (835 seats), Carbondale, Illinois.

SAFETY LAST. (6,406 feet). Star, Harold Lloyd. Excellent feature, full of thrills. Moral tone good and is suitable for Sunday. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Preferred

BROKEN WING. (6,216 feet). Star, Miriam Cooper. This picture will appeal to all classes Much outdoof stuff in Old Mexico filled with excitement and good comedy. Packed 'em in every day and pleased one hundred per cent. Should go anywhere. Moral tone fairly good. Not suitable for Sunday. Had good attendances. Draw general class in town of 9,000. Edwin F. Allman, Pike Theatre, Dover, Ohio.

MAYTIME. (7,500 feet). Star cast. Beautiful production. Elsie Shannon wonderful, likewise Harrison Ford and balance cast. Photography fine and gorgeous settings. Step on this one. Moral tone good and is suitable for Sunday. Attendance broke all records. Draw all classes. Admission 10-35. S. E. Austin, Garden Theatre, Garden, Kansas.

SHADOWS. (7,040 feet). Star, Lon Chaney. A beautiful picture with a splendid morai. Excellent for Sunday showing. Pleased a majority of the fans, especially those of better classes. Roughnecks said they didn't like it, but I noticed that none of them walked out. Maybe it was because the air outside was close to freezing, but Lon Chaney's Chinese characterization wonderful and elicited much praise from patrons. Don't go too heavy on thls one, fellow, but tell them that you are giving a good show and they will be satisfied. Used cut-out, heralds, ones, threes, sixes, slide. Had poor attendance. Cold snap kept them in. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. A showman's picture in every way. Best bet we have played in two years. Moral tone O. K. and ls suitable for Sunday. Had wonderful attendance. Draw all types in town of 8,000. Admission 10-22-30. R. V. Erk, Temple Theatre (600 seats), Illion, New York.

Selznick

CHICKEN IN THE CASE. (5 reels). Star, Owen Moore. This was a substitution. We had never heard of it and stayed strictly off of advertising it. Told them we had a picture and that was all we knew about it. Gave us the surprise of our life when it turned out to be one of the best comedies we had ever run. Word of mouth advertising got us better business on second day than we usually have. You can buy it right and it ought to make you some change. Nothing big but they will enjoy it. Moral tone fair. Had fair attendance. Kenneth Richardson, Star Theatre (300 seats), Seneca, South Carolina.

Mr. Richardson Talks About Prints

"I want to add my word about the print problem. The ultimate value of a picture to an exhibitor is the image projected on the screen. It matters not how expensive a production it is, how wonderful the settings and gowns or photography, how excellent the acting—if the image on the screen is rainy and blotched, and punched, if it is cut and jerky, and breaks now and then it is worth something less than nothing!

"The audience goes away with the impression of a cheap, tawdry performance, tantalized by a glimpse now and then of the beauty that was once there.

"I am not having the trouble I once had about this. Every time I have a bad print I take it up with the manager of the exchange, telling of how much emphasis I place on proper projection, and the care I take and the money I spend to get it, and asking that when he finds a subject is in bad shape to substitute another feature.

"We never let a part in our machines get worn and we have the best projectionist in the county, so that WE CAN TAKE CARE OF THE PRINTS AND GET THE BEST OUT OF THEM."—Kenneth Richardson, Star Theatre, Seneca, South Carolina.

Universal

ABYSMAL BRUTE. (7,373 feet). Star cast. Good picture pleased all who saw it. Baseball story. Had a number of good comments on it. Moral tone good and is suitable for Sunday. Had good attendance. Draw college and better class in town of 2,100. Admission 15-25. R. X. Williams, Lyric Theatre (250 seats), Oxford, Mississippi.

CROSSED WIRES. (4,705 feet). Star cast. This picture was good and pleased the people fine. Used lobby, daily papers. Had good attendance. Draw laboring class. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. Fine picture but the weather was awful. Crowds light. Moral tone good and it is suitable or Sunday. Had light attendance. J. Douglas, Strand Theatre, Pierce, Nebraska.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. Is winning many admirers here and will soon be as popular as Mix if he keeps up the standard he has set in the past few Gibsons. Had good attendance. Draw small town class in town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. This will not please the regular followers of the Hoot Gibson type of pictures as it is Hoot's attempt at being soft boiled. However, the story is most entertaining and Hoot as a movie extra gets lots of laughs and it pleases the general crowd. Suitable for any day. Had fair attendance. Draw general class in city of 15,000. Admission thirty cents. Draw general class in city of 15,000. Admission thirty cents. Ben. L. Morris, Temple and Olympic Theatres, Bellaire, Ohio.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. Fine picture. You don't have to mortgage your theatre to get it and the patrons will be satisfied. Moral tone good and is suitable for Sunday. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Vitagraph

MAN NEXT DOOR. (6,937 feet). Star cast. A clean cut semi-western of the better class that will please any audience. Moral tone good and is suitable for Sunday. Had great attendance. Admission 10 cents. Draw all classes. Art Phillips, Cozy Theatre, Tulsa, Oklahoma.

MAN NEXT DOOR. (6,937 feet). Star cast. A dandy picture. Far better than "Ruggles of Red Gap." Brother exhibitors will make money with this one and satisfy one hundred per cent. It is seldom that we play to more people the second and third day, but we did with this one. Draw laboring class in town of 4,500. Admission 10-30. Robert Marsden, Jr., Noble Theatre (600 seats), Marshfield. Oregon.

MIDNIGHT ALARM. (6,000 feet). Star cast. A very good picture that pleased them all here. There is plenty of action all the way through and is very well acted and directed. Cullen Landis and Alice Calhoun do very good work in this one. No mistake to book this one. Moral tone okay and is suitable for Sunday. Had very good attendance. Draw general class in town of 800. Admission 10-30. Frank G. Leal, Leal Theatre (246 seats), Irvington, California

PIONEER TRAIL. (6,920 feet). Star, Cullen Landis. Played this on New Year's day and did nicely, the picture met with approval. Used everything for advertising. Attendance (holiday), good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Warner Bros.

DANGEROUS ADVENTURE. Star cast. This is a complete animal serial all in one feature. People can't help liking it and they did, although they won't admit it to you. Good business. Moral tone good and is suitable for Sunday. Had good attendance. Draw farming class in town of 1,100 Admission 10-30. J. A. Harvey, Jr., Strand Theatre (500 seats), Vacaville, California.

HEROES OF THE STREET. (6 reels). Star, Wesley Barry. Fine picture. Ran this one Christmas. Very appropriate for the Yuletide. Moral tone good and is suitable for Sunday. Had fine attendance. Draw town and country class in town of 1,750. Admission 10-25. Hubert Tapp, Hippodrome Theatre (400 seats), Sheridan, Indiana.

RAGS TO RICHES. (6 reels). Star, Wesley Barrry. In spite of being draggy in spots patrons said it was a good picture. Moral tone okay and is suitable for Sunday. Had fair attendance. Draw mixed class in city of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre (500 seats), Reading, Pennsylvania.

RAGS TO RICHES. (6 reels). Star, Wesley Barry. As usual, young Barry was good in this one. William Noble, Majestic Theatre, Oklahoma City, Oklahoma.

WHERE THE NORTH BEGINS. (6,200 feet). Star, Rin-Tin-Tin (dog). One of the best attractions available today. It is a picture that will appeal to all classes and after they see it they will talk about it for a long time.

Scene from "The Breathless Moment," a Universal picture, starring William Desmond.

Moral tone good and is suitable for Sunday. Had big attendance. Draw best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

Comedies

AGENT. (Vitagraph). Star, Larry Semon. Another bull's eye for Larry and a big laugh for all that come inside your doors, as a moonshine agent he makes things hot for himself as well as the moonshiners. Moral tone good and is suitable for Sunday. Had poor attendance. Draw general class in town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatres (250-700 seats), Union, Maine.

RAINSTORM. (Fox-Imperial). If all the Imperial comedies are going to build like this, then I'll have to hire a doctor to take care of the audience. They roared for the entire length of time required to show it. Some comedy. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

Short Subjects

AESOPS FABLES. (Pathe). You will never regret buying these cartoons. Great fillers and they like 'em children and grown-ups alike. Prints good. Moral tone always good. Suitable for Sunday. Draw all classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (218 seats), Baltimore, Maryland.

SUNSHINE AND ICE. (Fox). Over the Andes in an electric train. Scenery is beautiful throughout and interest manifested by audience approached that shown while feature was shown. Draw factory class in town of 3,500. Admission 10-25. Henry W. Nauman, Majestic Theatre (300 seats), Elizabethtown, Pennsylvania.

State Rights

BROADWAY GOLD. (Truart). Star, Elaine Hammerstein. (6,800 feet). A fair picture and that's a liberal small town estimate. Used usual advertising. Had fair attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOTORIETY. (Weber and North). Star cast. (8,600 feet). An excellent picture with a splendid cast and the picture has a great climax. Has a good title for exploitation and can be put over if properly exploited. Moral tone bad and is not suitable for Sunday. Had fair attendance. H. M. Ferguson, Gem Theatre, Centralia, Illinois.

RIDERS OF THE LAW. (Sunset). Star, Jack Hoxie. Boys, here's a real western. If this one doesn't please your cowboy fans you'd better nail up the door, grab a freight and start for Alaska. Had more favorable comments from western fans on this one than any other western I have ever played. Even the society hounds liked it and said that if all outdoor photoplays were as good they would soon change their views of this type of picture. Shake hands, Jack Hoxie and Frank Rice. You sure made a picture this time! Paper was fine. Moral tone nothing objectionable. Not a Sunday picture. Used ones, threes, sixes, slide. Had fair attendance. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Straight From the Shoulder Index

For January and February

Titles are alphabetically arranged. As reports in the department are alphabetically arranged under producer, date of issue only is needed except when a report is placed in a different position, as in "Reports on Late Pictures," in which case the page also is stated. This Index will appear in the final issue of Moving Picture World for each month and will be cumulative from January to June and from July to December.

A

Abysmal Brute (Universal). Feb. 9.
Ace of Hearts (Goldwyn). Jan 12.
Acquittal (Universal). Jan. 12-Feb. 16.
Across the Continent (Paramount). Jan. 5-Jan 19.
Action (Universal). Jan. 12.
Adam and Eva (Paramount). Jan. 5.
Adam's Rib (Paramount). Jan. 19-Feb. 16.
Age of Desire (First National). Feb. 16.
Alias The Night Wind (Fox). Jan. 19.
All the Brothers Were Valiant (Metro). Jan.5-Feb. 2-Feb. 9.
Anna Christie (First National). Jan. 12, page 121-Jan. 19-Feb. 2.
Argyle Case (Hodkinson). Feb. 16.
As A Man Lives (Selznick). Jan. 5.
Ashes of Vengeance (First National). Feb. 9.
At The End of the World (Paramount). Jan. .5

B

Bachelor Daddy (Paramount). Jan. 5.
Back Home and Broke (Paramount). Jan. 26.
Backbone (Goldwyn). Jan. 26-Feb. 9.
Bad Man (First National). Jan. 5-Feb. 9-Feb. 16.
Beautiful and Damned (Warner Bros). Jan. 26.
Beauty's Worth (Paramount). Feb. 2.
Behold My Wife (Paramount). Jan. 19.
Bella Donna (First National). Jan. 19.
Bellboy 13 (First National). Feb. 2-Feb. 9.
Below the Rio Grande (Crescent). Jan. 19.
Beyond (Paramount). Jan. 5.
Big Brother (Paramount). Feb. 2.
Big Dan (Fox). Jan. 12-Feb. 16.
Birth of A Nation (United Artists). Jan. 26-Feb. 2.
Bishop of the Ozarks (F. B. O.) Jan. 12-Feb. 16.
Black Oxen (First National). Feb. 9.
Blind Bargain (Goldwyn). Jan. 12-Jan 19.
Blind Hearts (First National). Jan. 19.
Blinky (Universal). Feb. 2.
Bluebeard's Eighth Wife (Paramount). Jan. 5-Feb. 2-Feb. 9.
Bohemian Girl (Selznick). Feb. 2.
Boomerang Bill (Paramount). Jan. 19.
Borderland (Paramount). Jan. 19.
Boy of Mine (First National). Feb. 9.
Brass (Warner Bros.) Jan. 12-Jan. 19-Feb. 2-Feb. 9.
Brass Bottle (First National). Jan. 6-Jan. 12-Feb. 9.
Breaking Into Society (F. B. O.) Jan. 12.
Bright Lights of Broadway (Principal). Jan. 12.
Bright Shawl (First National). Jan. 5-Jan. 19-Feb. 9.
Broadway Broke (Selznick). Jan. 19.
Broadway Gold (Truart). Jan. 26-Feb. 9.
Broken Chains (Goldwyn). Feb. 9.
Broken Wing (Preferred). Jan. 5-Jan. 26.
Brothers Under the Skin (Goldwyn). Jan. 12-Feb. 2-Feb. 9.
Burning Sands (Paramount). Feb. 9.
Buster (Fox). Feb. 9.

C

Call of the Canyon (Paramount). Jan. 26.
Call of The Wild (Pathe). Jan. 19-Jan. 26-Feb. 2.
Cameo Kirby (Fox). Jan. 19-Feb. 12.
Cameron of the Royal Mounted (Hodkinson). Feb. 2.
Can A Woman Love Twice? (F. B. O.) Feb. 9.
Canyon of the Fools(F. B. O.) Jan. 19.

Cappy Ricks (Paramount). Feb. 9.
Captain Fly-By-Night (F. B. O.) Jan. 12.
Cheat (Paramount). Jan. 5-Jan. 26-Feb. 2.
Chicago Sal (Principal). Jan. 19.
Children of Jazz (Paramount). Jan. 5.
Children of the Dust (First National). Jan. 5.
Christian (Goldwyn). Jan. 12-Feb. 16.
Circus Days (First National). Jan. 5-Jan. 26-Feb. 9.
Cleanup (Universal). Jan. 5.
Colleen of the Pines (F. B. O.). Jan. 12.
Common Law (Selznick). Jan. 26-Feb. 9-Feb. 16.
Conquering Power (Metro). Jan. 12.
Cordelia the Magnificent (Metro). Jan. 12.
Country Kid (Warner Bros.) Jan. 12-Jan. 26-Feb. 16.
Cowboy and the Lady (Paramount). Jan. 19-Feb. 2.
Crinoline and Romance (Metro). Jan. 12.
Critical Age (Hodkinson). Jan. 26.
Crooked Alley (Universal). Jan. 5.
Crossed Wires (Universal). Jan. 26.
Cyclone Jones (Aywon). Jan. 12.

D

Daddy (First National). Jan. 12-Jan. 26.
Danger Ahead (Universal). Jan. 5.
Dangerous Adventure (Warner Bros). Jan. 12.
Dangerous Age (First National). Jan. 5-Feb. 9.
Dangerous Maid (First National). Jan. 12-Feb. 2.
Daring Danger (Selznick). Jan. 26.
Dark Secrets (Paramount). Jan. 5.
Daughter of Luxury (Paramount). Feb. 2.
Daughters of the Rich (Preferred). Jan. 12-Jan. 19.
Day of Faith (Goldwyn). Jan. 26-Feb. 16.
Daytime Wives (F. B. O.) Jan. 12-Feb. 2-Feb. 16.
Dead Game (Universal). Jan. 5-Jan. 12.
Desert Blossoms (Fox). Jan. 5.
Desert Driven (F. B. O.) Jan. 19.
Desire (Metro). Jan. 12-Feb. 2.
Destroying Angel (Assoc. Exhib.). Jan. 5.
Divorce Coupons (Vitagraph). Feb. 2.
Does It Pay? (Fox). Jan. 19.
Dollar Devils (Hodkinson). Jan. 5.
Don Quickshot of the Rio Grande (Universal). Jan. 5.
Doubling for Romeo (Goldwyn). Jan. 12-Feb. 16.
Down to the Sea in Ships (Hodkinson). Jan. 5-Jan. 12-Jan. 19-Jan. 26.
Driven (Universal). Jan. 5.
Drivin' Fool (Hodkinson). Feb. 16.
Duley (First National). Feb. 9.

E

Eagle's Feather (Metro). Jan. 12.
East Is West (First National). Jan. 12-Jan. 19.
East Side, West Side (Principal). Jan. 26-Feb. 2.
Ebb Tide (Paramount). Jan. 5.
Eleventh Hour (Fox). Jan. 12-Feb. 2.
Empty Cradle (Principal). Feb. 9.
Enemies of Women (Goldwyn). Jan. 12-Jan. 26.
Enter Madame (Metro). Jan. 12-Jan. 26.
Environment (Principal). Feb. 9.
Eternal Struggle (Metro). Jan. 5.
Eternal Three (Goldwyn). Feb. 16.
Exciters (Paramount). Jan. 5-Jan. 19-Jan. 26.
Experience (Paramount). Jan. 5.
Eyes of the Mummy (Paramount). Jan. 19.

F

Face In the Fog (Paramount). Jan. 19.
Face on the Barroom Floor (Fox). Feb. 16.
Fair Cheat (F. B. O.). Feb. 9.
Fall of Babylon (Enterprise). Feb. 2.
Fashion Row (Metro.) Jan. 12, page 121.
Fast Mail (Fox). Feb. 2.
Fighting Blade (First National). Jan. 26.
Flame of Life (Universal). Feb. 2.
Flesh and Blood (Western Pictures). Feb. 2.
Flirt (Universal). Feb. 2-Feb. 9.
Flower of the North (Vitagraph). Jan. 12-Feb. 2.
Fog Bound (Paramount). Jan. 5.
Fools and Riches (Universal). Jan. 12.
Fools of Fortune (Selznick). Feb. 2.
Forgotten Law (Metro). Jan. 12.
Fortune's Mask (Vitagraph). Feb. 2-Feb. 16.
Fourth Musketeer (F. B. O.). Jan. 12.
Free Air (Hodkinson). Feb. 9.
French Doll (Metro). Jan. 19-Jan. 26.
Fury (First National). Jan. 19-Feb. 9.

G

Gallopin' Through (Universal). Feb. 2.
Gay and Devilish (F. B. O.). Feb. 2.

MARY PHILBIN
As she appears in a scene from "Fool's Highway," a big Universal production.

Gentleman of Leisure (Paramount). Jan. 26.
Gimme (Goldwyn). Jan. 5-Jan. 12-Feb. 9.
Girl from God's Country (F. B. O.). Jan. 19.
Girl of the Golden West (First National). Feb. 2.
Girl Who Came Back (Preferred). Jan. 5-Feb. 16.
Girl's Desire (Vitagraph). Feb. 9.
Glimpses of the Moon (Paramount). Jan. 19-Feb. 2.
Going Up (Associated Exhibitors). Feb. 2-Feb. 16.
Gold Diggers (Warner Bros.). Feb. 9-Feb. 16.
Gold Madness (Principal). Feb. 2.
Golden Flame (Independent). Jan. 19.
Goldwyn Productions. Jan. 12.
Golem (Paramount). Jan. 19.
Goodbye, Girls (Fox). Jan. 26.
Good Provider (Paramount). Jan. 26.
Gossip (Universal). Feb. 16.
Grand Larceny (Goldwyn). Feb. 9.
Great Impersonation (Paramount). Jan. 5.
Green Goddess (Goldwyn). Jan. 12.
Grim Comedian (Goldwyn). Jan. 19.
Grub Stake (Selznick). Jan. 5-Jan. 26.
Grumpy (Paramount). Jan. 5-Jan. 26-Feb. 9.
Gun Fighter (Fox). Jan. 26-Feb. 16.

H

Haldane of the Secret Service (F. B. O.). Feb. 9.
Half Breed (First National). Feb. 16.
Harbor Lights (Associated Exhibitors). Feb. 9.
Has the World Gone Mad? (Equity). Jan. 19.
Hate Trail (Clarke-Cornelius). Jan. 5.
Headin' West (Universal). Jan. 12.
Heart Raider (Paramount). Jan. 19-Jan. 26.
Hearts Aflame (Metro). Jan. 12-Jan. 19-Jan. 26.
Held to Answer (Metro). Jan. 26-Feb. 9.
Hell's Hole (Fox). Jan. 19.
Her Accidental Husband (C. B. C.). Jan. 5.
Her Fatal Millions (Metro). Feb. 2.
Her Lord and Master (Vitagraph). Jan. 12.
Her Mad Bargain (First National). Jan. 5.
Her Reputation (First National). Jan. 19-Feb. 9.
His Majesty the American (United Artists). Jan. 19.
His Mystery Girl (Universal). Jan. 19-Feb. 2.
Hodkinson Pictures. Feb. 2.
Hollywood (Paramount). Jan. 5-Feb. 2.
Homeward Bound (Paramount). Jan. 5-Jan. 26.
Hottentot (First National). Jan. 5-Jan. 26.
Human Hearts (Universal). Jan. 12.
Human Wreckage (F. B. O.). Jan. 5-Jan. 26-Feb. 2-Feb. 16.
Hungry Hearts (Goldwyn). Jan. 12-Feb. 9.
Huntress (First National). Jan. 12-Jan. 19.
Hurricane's Gal (First National). Jan. 5.

I

If I Were Queen (F. B. O.). Jan. 19.
If Winter Comes (Fox). Feb. 2-Feb. 16.
If You Believe It, It's So (Paramount). Jan. 5.
Impulse (Arrow). Jan. 12.
Infidel (First National). Feb. 16.
In Search of a Thrill (Metro). Jan. 19-Jan. 26.
In the Name of the Law (F. B. O.). Jan. 5.
In the Palace of the King (Goldwyn). Jan. 12.
Is Divorce a Failure? (Associated Exhibitors). Jan. 19.
Isle of Lost Ships (First National). Jan. 5.
Is Matrimony a Failure (Paramount). Jan. 12.

J

Jane Eyre (Hodkinson). Jan. 26.
Java Head (Paramount). Jan. 26.
Jazzmania (Metro). Jan. 26-Feb. 9.
Judgment (World). Feb. 2.
June Madness (Metro). Jan. 26.
Jungle Adventures (Selznick). Jan. 26.
Just Tony (Fox). Jan. 12-Feb. 9.

K

Kickback (F. B. O.). Jan. 26.
Kick In (Paramount). Jan. 12-Feb. 2.
Kid (First National). Jan. 12-Jan. 26.
Kindled Courage (Universal). Jan. 26.
Kindred of the Dust (First National). Jan. 5.
Kingdom Within (Hodkinson). Jan. 5.
Kentucky Derby (Universal). Jan. 19.

L

Last Moment (Goldwyn). Jan. 12-Feb. 16.
Last Trail (Fox). Feb. 16.
Lawful Larceny (Paramount). Jan. 12-Jan. 26-Feb. 2.
Law of the Lawless (Paramount). Jan. 26.
Legally Dead (Universal). Feb. 9.
Leopardess (Paramount). Feb. 16.
Lights Out (F. B. O.). Jan. 5-Jan. 26-Feb. 9-Feb. 16.
Little Church Around the Corner (Warner Bros.). Jan. 12.
Little Johnny Jones (Warner Bros.). Jan. 19-Feb. 16.
Little Red School House (Arrow). Jan. 19.
Lone Star Ranger (Fox). Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9.
Long Live the King (Metro). Jan. 19-Feb. 2-Feb. 9.
Look Your Best (Goldwyn). Jan. 12.
Lorna Doone (First National). Jan. 26.
Lost and Found (Goldwyn). Jan. 19.
Lotus Eater (First National). Feb. 16.
Love Bandit (Vitagraph). Feb. 16.
Love Brand (Universal). Jan. 26.
Love, Honor and Behave (First National). Jan. 26.
Love Letter (Universal). Feb. 9-Feb. 16.
Love Piker (Goldwyn). Jan. 19-Feb. 9.
Love Piker (Goldwyn). Jan. 19.
Loyal Lives (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Luck (C. C. Burr). Jan. 5-Jan. 19.
Luxury (Arrow). Feb. 2.
Lying Lips (First National). Jan. 26.

M

Mad Love (Goldwyn). Feb. 9.
Madness of Youth (Fox). Feb. 9.
Mailman (F. B. O.). Jan. 26-Feb. 2.
Main Street (Warner Bros.). Jan. 5-Jan. 12-Jan. 19-Jan. 26.
Male and Female (Paramount). Jan. 26.
Man from Glengarry (Hodkinson). Feb. 9.
Man from Home (Paramount). Jan. 12.
Man Next Door (Vitagraph). Jan. 12-Jan. 26-Feb. 9.
Man of Action (First National). Feb. 16.
Man of Might (Vitagraph). Jan. 12-Jan. 26. Jan. 19-Feb. 2.
Manslaughter (Paramount). Jan. 26.
Man Who Played God (United Artists). Jan. 19-Feb. 2.
Man with Two Mothers (Goldwyn). Jan. 19-Feb. 9.
Mark of the Beast (Hodkinson). Jan. 5-Feb. 2-Feb. 9.
Marriage Chance (Selznick). Feb. 16.
Marriage Maker (Paramount). Jan. 26-Feb. 9-Feb. 16.
Masquerader (First National). Jan. 5.
Masters of Men (Vitagraph). Jan. 12-Jan. 19.
McGuire of the Mounted (Universal). Jan. 26-Feb. 16.
Men in the Raw (Universal). Feb. 16.
Merry Go Round (Universal). Jan. 19-Feb. 2-Feb. 9.
Michael O'Halloran (Hodkinson). Jan. 19-Jan. 26-Feb. 16.
Midnight Alarm (Vitagraph). Jan. 12-Feb. 9.
Midnight Patrol (Selznick). Jan. 26.
Mighty Lak a Rose (First National). Jan. 12-Feb. 2-Feb.9-Feb. 16.
Million in Jewels (Selznick). Feb. 16.
Million to Burn (Universal). Feb. 9.
Miracle Baby (F. B. O.). Jan. 19-Feb. 9.

Miracle Man (Paramount). Feb. 2.
Miss Lulu Bett (Paramount). Jan. 12.
Mixed Faces (Fox). Jan. 5-Jan. 12.
Modern Matrimony (Selznick). Feb. 2.
Molly O' (First National). Feb. 16.
Monte Cristo (Fox). Jan. 12.
Moran of the Lady Letty (Paramount). Jan. 26.
Mothers-in-Law (Preferred). Jan. 5-Jan. 12-Feb. 2.
Motion to Adjourn (Arrow). Jan. 19.
Mr. Billings Spends His Dime (Paramount). Jan. 26.
Mrs. Leffingwell's Boots (Selznick). Jan. 26.
My American Wife (Paramount). Jan. 5-Jan. 12-Feb. 16.
My Wild Irish Rose (Vitagraph). Feb. 2.

N

Nanook of the North (Pathe). Jan. 19.
Near Lady (Universal). Jan. 19.
Ne'er Do Well (Paramount). Jan. 5-Jan. 19-Feb. 16.
New Teacher (Fox). Feb. 9.
Ninety and Nine (Vitagraph). Feb. 9.
Nobody's Bride (Universal). Jan. 5-Jan. 26.
Nobody's Money (Paramount). Jan. 12.
North of Hudson Bay (Fox). Jan. 12, page 121-Feb. 2.
North of the Rio Grande (Paramount). Jan. 12-Jan. 19.
N'th Commandment (Paramount). Jan. 5.

O

Old Homestead (Paramount). Jan. 26.
One Exciting Night (United Artists). Feb. 9.
One Stolen Night (Vitagraph). Feb. 9.
One Week of Love (Selznick). Jan. 26-Feb. 2.
Only 38 (Paramount). Jan. 12-Jan. 26.
On the Banks of the Wabash (Vitagraph). Feb. 2.
On the High Seas (Paramount). Jan. 12-Jan. 19-Jan. 26.
Orphans of the Storm (United Artists). Jan. 12.
Out of Luck (Universal). Jan. 19-Feb. 9.
Outcast (Paramount). Jan. 26.
Over the Border (Paramount). Jan. 19.

P

Paramount Productions. Jan. 12.
Passion (First National). Feb. 16.
Pawn Ticket 210 (Fox). Feb. 9.
Peck's Bad Boy (First National). Jan. 26.
Peg o' My Heart (Metro). Jan. 19-Jan. 26.
Penalty (Goldwyn). Jan. 5-Jan. 19.
Perfect Crime (First National). Feb. 16.
Pioneer Trails (Vitagraph). Jan. 5-Jan. 12-Jan. 19-Feb. 9-Feb. 16.
Playing It Wild (Vitagraph). Feb. 2-Feb. 16.
Pleasure Mad (Metro). Feb. 2.
Polly of the Follies (First National). Jan. 12.
Ponjola (First National). Feb. 2.
Poor Men's Wives (Preferred). Jan. 5-Jan. 19-Jan. 26-Feb. 2.
Potash and Perlmutter (First National). Feb. 16.
Poverty of Riches (Goldwyn). Feb. 9.
Power Divine (Independent). Jan. 5.
Power of a Lie (Universal). Jan. 19.
Pride of Palomar (Paramount). Jan. 19.
Printer's Devil (Warner Bros.). Feb. 9.
Prodigal Daughters (Paramount). Jan. 5-Jan. 19.

Q

Quincy Adams Sawyer (Metro). Jan. 19.

R

Racing Hearts (Paramount). Jan. 5-Jan. 26.
Ragged Edge (Goldwyn). Jan. 12.
Ragged Heiress (Fox). Jan. 19.
Railroaded (Universal). Jan. 26.
Ramblin' Kid (Universal). Jan. 19.
Rapids (Hodkinson). Jan. 26-Feb. 9-Feb. 16.
Red Lights (Goldwyn). Jan. 26-Feb. 2.
Red Warning (Universal). Jan. 26.
Remembrance (Goldwyn). Feb. 9-Feb. 16.
Robin Hood (United Artists). Jan. 19-Jan. 26-Feb. 2.
Rose of the Sea (First National). Feb. 9.
Rosita (United Artists). Feb. 2.
Rouged Lips (Metro). Jan. 19-Feb. 2.
Ruggles of Red Gap (Paramount). Jan. 5-Jan. 26-Feb. 16.
Rustle of Silk (Paramount). Jan. 5-Jan. 26-Feb. 2.

S

Safety Last (Pathe). Jan. 5-Feb. 16.
St. Elmo (Fox). Feb. 2.
Salomy Jane (Paramount). Jan. 12-Jan. 19-Jan. 26.
Sawdust (Universal). Jan. 5-Feb. 2.
Scarab Ring (Vitagraph). Feb. 9.

DOROTHY MACKAILL
Starring in Frank E. Woods first production for Hodkinson release.

Scarlet Lily (First National). Jan. 26-Feb. 9-Feb. 16.
Scars of Jealousy (First National). Feb. 16.
School Days (Warner Bros.). Feb. 9.
Self Made Wife (Universal). Jan. 26.
Shadows (Preferred). Jan. 26.
Shattered Idols (Selznick). Feb. 2.
Sheik (Paramount). Jan. 19.
Sherlock Holmes (Goldwyn). Jan. 19.
Shifting Sands (Hodkinson). Jan. 26.
Shock (Universal). Jan. 19-Feb. 9.
Shooting for Love (Universal). Jan. 26.
Sign on the Door (First National). Feb. 2.
Silent Command (Fox). Jan. 19
Silent Partner (Paramount). Jan. 5-Jan. 12-Jan. 19.
Silent Vow (Vitagraph). Jan. 12-Jan. 19-Feb. 9.
Silver Spurs (Independent). Feb. 2.
Sin Flood (Goldwyn). Jan. 19-Feb. 16.
Single Handed (Universal). Jan. 26-Feb. 9.
Siren Call (Paramount). Jan. 12.
Six Cylinder Love (Fox). Feb. 16.
Six Days (Goldwyn). Jan. 5-Feb. 9-Feb. 16.
Sixty Cents an Hour (Paramount). Jan. 5-Jan. 19.
Skid Proof (Fox). Jan. 12.
Slander the Woman (First National). Jan. 19.
Slaves of Desire (Goldwyn). Jan. 19.
Small Town Idol (First National). Feb. 16.
Smashing Barriers (Vitagraph). Jan. 5-Jan. 26.
Smilin' Through (First National). Jan. 12.
Snow Bride (Paramount). Jan. 19-Jan. 26.
Social Code (Metro). Jan. 19.
Soft Boiled (Fox). Feb. 16.
Son of the Wolf (F. B. O.). Jan. 12.
Sonny (First National). Feb. 16.
Soul of the Beast (Metro). Jan. 5-Jan. 12-Feb. 2-Feb. 9-Feb. 16.
Soul of a Man (Producers Security). Feb. 2.
Souls for Sale (Goldwyn). Jan. 19-Jan. 26-Feb. 16.
Spanish Dancer (Paramount). Jan. 5.
Speed Girl (Paramount). Jan. 12.
Spider and the Rose (Renown). Feb. 2.
Spoilers (Goldwyn). Jan. 12-Jan. 19-Jan. 26.
Steelheart (Vitagraph). Jan. 26.
Stephen Steps Out (Paramount). Jan. 26.
Stepping Fast (Fox). Feb. 2.
Strange Idols (Fox). Jan. 5.
Stranger's Banquet (Goldwyn). Feb. 16.
Strangers of the Night (Metro). Jan. 26-Feb. 2-Feb. 9.
Success (Metro). Feb. 2.
Sunshine Trail (First National). Feb. 9.
Sure Fire Flint (C. C. Burr). Feb. 9.

T

Tango Cavalier (Aywon). Jan. 5.
Tea—With a Kick (Associated Exhibitors). Jan. 12-Feb. 9.
Temporary Marriage (Principal). Jan. 5-Jan. 19-Feb. 9.
Temptation (C. B. C.). Feb. 9.
Ten Nights in a Barroom (Arrow). Feb. 2.
Tess of the Storm Country (United Artists). Jan. 5.
Thelma (F. B. O.). Jan. 19.
Third Alarm (F. B. O.). Feb. 2-Feb. 16.
Thirty Days (Paramount). Jan. 12-Feb. 9.
Thorns and Orange Blossoms (Preferred). Jan. 26.
Three Ages (Metro). Jan. 19-Jan. 26-Feb. 2-Feb. 16.
Three Jumps Ahead (Fox). Feb. 2-Feb. 9.
Three Musketeers (United Artists). Feb. 16.
Three Wise Fools (Goldwyn). Jan. 26-Feb. 2.
Thrill Chaser (Universal). Feb. 16.
Thundergate (First National). Feb. 2.
Thundering Dawn (Universal). Jan. 19-Feb. 16.
Tie That Binds (Warner Bros.). Jan. 12.
Tiger's Claw (Paramount). Feb. 16.
Tol'able David (First National). Jan. 5-Feb. 9.
Toll of the Sea (Metro). Jan. 5-Jan. 19.
Top of New York (Paramount). Jan. 19-Jan. 26.
Town Scandal (Universal). Jan. 26-Feb. 9.
Town That Forgot God (Fox). Feb. 9.
Trailing Wild Animals in Africa (Metro). Jan. 12.
Trail of the Lonesome Pine (Paramount). Jan. 12-Jan. 19-Feb. 16.
Travelin' On (Paramount). Jan. 12.
Trifling with Honor (Universal). Feb. 2.
Trifling Women (Metro). Jan. 12.
Trilby (First National). Jan. 26.
Truxton King (Fox). Feb. 9.
Twenty-one (First National). Feb. 2.

U

Untamable (Universal). Feb. 2.

V

Valley of Silent Men (Paramount). Jan. 12.
Vanity Fair (Goldwyn). Jan. 19.
Village Blacksmith (Fox). Feb. 9.
Virginian (Preferred). Feb. 2.

W

Wandering Daughters (First National). Jan. 12.
Wanters (First National). Jan. 19.
Westbound Limited (F. B. O.). Feb. 2-Feb. 9.
What a Wife Learned (First National). Jan. 19.
What Wives Want (Universal). Jan. 26.
What's Wrong with the Women? (Equity). Feb. 9.
When Danger Smiles (Vitagraph). Jan. 5-Feb. 9-Feb. 16.
When Knighthood Was in Flower (Paramount). Jan. 5-Jan. 12.
When Romance Rides (Goldwyn). Jan. 5.
Where Is My Wandering Boy Tonight? (Equity). Feb. 9.
Where Is This West? (Universal). Feb. 9-Feb. 16.
Where the North Begins (Warner Bros.). Jan. 19-Jan. 26-Feb. 9.
Where the Pavement Ends (Metro). Jan. 19-Jan. 26-Feb. 16.
While Justice Waits (Fox). Feb. 2.
While Paris Sleeps (Hodkinson). Jan. 26.
Whistle (Paramount). Jan. 19.
White Flower (Paramount). Jan. 12.
White Rose (United Artists). Jan. 26.
White Shoulders (First National). Feb. 2.
Who Are My Parents? (Fox). Jan. 5.
Why Girls Leave Home (Warner Bros.). Feb. 9.
Why Worry? (Pathe). Jan. 12-Jan. 26-Feb. 2.
Wild Party (Universal). Feb. 2-Feb. 9.
Within the Law (First National). Jan. 12-Feb. 2-Feb. 9.
With Wings Outspread (Standard). Jan. 19.
Woman Conquers (First National). Jan. 12.
Woman of Bronze (Metro). Jan. 19-Jan. 26.
Woman with Four Faces (Paramount). Jan. 5-Feb. 16.
Woman's Woman (United Artists). Feb. 16.
World's Applause (Paramount). Jan. 5.
World's a Stage (Principal). Jan. 19.

Y

Yankee Doodle, Jr. (Richard & Flynn). Jan. 19.
Yellow Men and Gold (Goldwyn). Jan. 26.
You Can't Fool Your Wife (Paramount). Jan. 19-Feb. 16.
You Never Know (Vitagraph). Jan. 12-Jan. 19-Jan. 26.
Young Diana (Paramount). Jan. 19.
Young Rajah (Paramount). Feb. 2.
Your Best Friend (Warner Bros.). Feb. 2.
Your Friend and Mine (Metro). Feb. 2.
Youth to Youth (Metro). Feb. 2.

Z

Zaza (Paramount). Jan. 19-Jan. 26.
Comedies. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16.
Serials. Jan. 5-Jan. 12-Feb. 9-Feb. 16.
Short Subjects. Jan. 5-Jan. 12-Jan. 19-Jan. 26-Feb. 2-Feb. 9-Feb. 16.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Yankee Consul"

Douglas MacLean's Newest for Associated Exhibitors Is an Exceptionally Humorous Farce

Reviewed by C. S. Sewell

Associated Exhibitors has taken the theme of a musical comedy which was popular several years ago and by building up the action considerably has made it into a rattling good farce comedy with Douglas MacLean in the stellar role. It is chock full of material that will cause spontaneous laughs and there are some thrills, too, and it should prove a big hit with any type audience. It is a worthy successor to this star's pictures, "The Hottentot" and "Going Up," and even promises to eclipse them as a laugh-getter.

The one purpose of this picture is to produce laughs and it certainly succeeds. The theme of a wealthy chap bored with life, who finds himself in a situation where he has to pose as the American consul in a South American republic and gets mixed up with conspirators, is a good one for this purpose. An excellent scenario has been provided and Director James W. Horne deserves credit for the manner in which he has injected the laughs where they are least expected and in getting every ounce of fun possible out of the theme. There is of course the usual romance, but it takes an unexpected twist, and to cap the climax there is a totally unexpected development at the end which adds to the hilarity.

Douglas MacLean has shown himself a master of farce and he was never more congenially cast than in this picture; his actions and facial expressions are highly amusing. Patsy Ruth Miller is entirely satisfactory as the girl, but she has very little to do. The remainder of the cast is entirely satisfactory.

There is unusual snap and speed to this comedy and an abundance of good humor. If your audience enjoys laughing, don't hesitate to grab "The Yankee Consul," for if your competitor beats you to it you will be sorry. So numerous are the laughs that it would be impossible in this limited space to try and enumerate them.

Cast

Dudley Ainsworth.....Douglas MacLean
Margarita.....Patsy Ruth Miller
Jack Morrell.....Arthur S. Hull
Leopoldo .....Stanhope Wheatcroft
Donna Teresa.....Eulalie Jensen
Don Rafael.....George Periolat
John J. Doyle.....Fred Kelsey
Admiral .....Eric Mayme
Purser.....L. C. Shumway
Servant .....Bert Hadley

Based on musical comedy by Henry Blossom, Jr., and Alfred G. Robyn.
Scenario by R. Griffith and L. Milestone.
Directed by James W. Horne.
Length, 6,148 feet.

Story

Dudley Ainsworth has too much money and no interest in life. His friend Morrell gets him a job which takes him aboard a ship. Finding the ship has sailed, he is confronted with a maiden in distress and with the situation where he is forced to pose as the American consul to a South American republic. After various adventures aboard ship he finds himself in the midst of a conspiracy involving the girl whom he seeks to rescue and also a chest of gold around which the conspiracy centers. He sends for the U. S. fleet and its arrival complicates the situation. But it is all straightened out in a novel manner. He finds the entire affair was a frame-up to give him an interest in life, but he gets the girl just the same.

FEATURES REVIEWED IN THIS ISSUE

Conductor 1492 (Warner)
Daddies (Warner)
Ladies to Board (Fox)
Next Corner, The (Paramount)
My Man (Vitagraph)
Peter Stuyvesant (Pathe)
Three O'Clock in the Morning (Burr)
Yankee Consul, The (Associated Exhibitors)
White Sin, The (F. B. O.)
Woman Who Sinned, A (Finis Fox)

"Three O'clock in the Morning"

Constance Binney in C. C. Burr's Exceptionally Interesting Flapper Picture

Reviewed by Sumner Smith

"Three O'Clock in the Morning," a C. C. Burr picture distributed by Mastodon Films, Inc., is one of the most human pictures of the current flapper type. On second thought, we would like to say, as an individual opinion, that it is more human than any other of its kind that we have seen. It impresses us as a sure box-office bet for every theatre, large and small, city and village.

The story is not new. In fact, it at no time departs from routine lines. The person who would fail to guess its outcome belongs on the mailing list of real estate firms selling Florida lots six feet under water. But Director Kenneth Webb's treatment of the story is so smooth and convincing, it is so remarkably well scened, and the acting is so human, that the picture scores in a way to be envied by directors who force situations for the sake of dramatic effect. You're sure how this one will end, but, somehow, the suspense, or the interest, isn't impaired in the slightest.

"Three O'Clock in the Morning" is an indictment of heedless flappers, the jazz babies whose vitality seems to be highest around 3 a. m. But it's pure narrative drama without any stressing of the moral, so that the moral is forced home without the slightest suggestion of preaching. And unlike the "pictures with a purpose," its jazz scenes don't seem a darn sight more realistic and human than the serious note finally developed. Also, though the ending is conventional, it has a decided kick because of the atmosphere of realism.

Constance Binney does delightful work. She is refined and refreshing and true to life as the flapper. Her dancing, whether on top the mahogany table or in the cabaret scenes, is a treat. In the latter scenes the Bambalina Girls from "Wildflower" appear and the settings are exquisite. Mary Carr and Edmund Breese are very effective as the father and mother. Of the rest of the cast, which does uniformly good work, Edna May Oliver as the maid stands out. We hope to see much more of her in comedy parts.

Beside the exploitable title, which is that of the famous old song, there are exploitation possibilities in the way the picture has been scened. It is difficult to see how Director Webb could have improved upon these. They amount to a trip around New York, with views of Broadway, the night life, country homes on the outskirts and the environs of the Harlem River. And no scene is introduced except as a background for action; the story keeps moving at all times.

Cast

Elizabeth Winthrop ..... Constance Binney
Mr. Winthrop ..... Edmund Breese
Mrs. Winthrop ..... Mary Carr
Betty ..... Edna May Oliver
Clayton Webster ..... Richard Thorpe
Hugo Von Strohm ..... William Bailey
Mickey Flynn ..... Russell Griffin

Adapted by Gerald C. Duffy from Mann Page's story.
Directed by Kenneth Webb.
Photographed by Jack Brown and W. C. McCoy
Length, 6,293 feet.

Story

Unwilling to part from her jazzy companions and submit to home discipline, Betty Winthrop goes to New York to support herself. After privations she obtains a featured dancing position in the Cafe Grotesque through the influence of Hugo Von Strohm, a wealthy man. Clayton Webster, her erstwhile fiance, in the meantime makes a success as an engineer. He goes to New York seeking a reconciliation, takes Betty out in his car and runs down a child when she "steps on the gas." The child recovers but Betty refuses to heed the message of this symbol of "speeding," though Webster goes to prison in her place. Betty finally learns her lesson when Von Strohm makes improper advances and is reunited to her lover.

"Conductor 1492"

Newest Johnny Hines Feature Comedy for Warner Brothers Looks Like a Fine Audience Picture

Reviewed by C. S. Sewell

Johnny Hines' newest feature for Warner Brothers is a snappy fast-moving farce comedy written by Johnny himself that should delight any type of audience. As Conductor 1492 he is at his best in the role of an Irish lad who makes good in the land of promise—America.

This picture carries the tang of Old Ireland with its wit, light-heartedness and pathos. There are thrills, too, and strong human in-

terest as for instance the scenes where Johnny climbs into a burning doll's hospital and rescues his poor old father who has rushed in and is near suffocation; also where he climbs down on the front of his trolley and snatches a little boy from what appears to be certain death.

Another excellent sequence deals with a boarding house in which there are forty boarders and only two bath-rooms. This brings about a wild scramble and many amusing situations. Also the scenes where he goes to a skating carnival as the north end of a camel, another chap being the other half, is full of good humor.

While much of the material is familiar, it is all the typical kind of comedy that Johnny can do so well, he is thoroughly at home and gives a good performance. Doris May is satisfactory as the girl, and mention should be made of Dan Mason, who created the role of the "skipper" in the Toonerville Comedies, who is cast as Johnny's kindly old father. He gets a lot out of the scenes where in polite society he strives to be proper so as not to disgrace his son who is rising to social success through the medium of his love for the girl. The others in the cast are entirely satisfactory.

The trolley scenes which give the picture its title constitute an important part of the picture and they have a good bit of the flavor of the "Toonerville Trolley", as for example where Johnny as Conductor 1492, stops to converse with his lady love, to his passengers' disgust, and also where he absent-mindedly runs past a number of passengers and then backs his car up the street, picking up a long line of irate couples.

With an abundance of good comedy that will bring continuous laughs and smiles, with pathos and human interest, this picture should prove a winner in the majority of houses and keep the patrons in good spirits as it did in the suburban house in which it was witnessed by this reviewer.

Cast

Conductor 1492 ..... Johnny Hines
Noretta Connelly ..... Doris May
Mike O'Toole ..... Dan Mason
Edna Brown ..... Ruth Renick
Richard Langford ..... Robert Cain
Denman Connelly ..... Fred Esmelton
Bobby Connelly ..... Byron Sage
James Stoddard ..... Michael Dark
Mrs. Brown ..... Dorothy Burns

Story by Johnny Hines.
Directed by Charles Hines and Frank Griffin.
Length, 6,500 feet.

Story

Terence O'Toole leaves his old home in Ireland to seek his fortune in America. He becomes "Conductor 1492" on a trolley car belonging to a system which both the president and vice-president are struggling to gain control. The final outcome of this fight depends on two shares of stock which are missing and which if not found will bring disgrace to President Connelly. The villain produces two forged shares but Johnny's father saves the day by producing the real shares, which he bought a number of years before. In the meantime Terence has fallen in love with Connelly's daughter and he gets her as his reward.

"The White Sin"

Palmer Corporation Scores Again in Second F. B. O. Release

Reviewed by Sumner Smith

"The White Sin," the second production made by the Palmer Photoplay Corporation for F. B. O. release, is a thoroughly interesting drama of the consequences that attend a bigoted aunt's restrictions on a country girl eager to enjoy life, even such mild pursuits of happiness as attendance at a country festival. Denied the normal pleasures of a country girl, she runs away from home only to be trapped into what she for a long time believes was a mock marriage. How she, for the sake of a name for her baby, wins over obstacles and does at last find real happiness, forms the major part of the story.

Harold Shumate, the author, took a time-worn theme but provided a believable and gripping plot and developed it well, with the possible exception of a couple of situations. Director William Seiter has treated it with real artistry, keeping the story moving and choosing backgrounds of rare interest and scenic value. Madge Bellamy, in the principal part, invests it with virility and realism by doing some of the best acting of her career.

The photography is at all times excellent. The climax of the picture is a fire scene, and it is here that the photographer, Max Du Pont, has surpassed himself. The work of the cast is generally competent, except that the characterization of the villain is slightly overdone at times. The picture will touch the heartstrings and be voted good entertainment.

Cast

Hattie Lou Harkness ..... Madge Bellamy
Grant Van Gore ..... John Bowers
Grace Van Gore ..... Fruneelia Billington
Spencer Van Gore ..... Hal Cooley
Peter Van Gore ..... Jas. Corrigan
Travers Dale ..... Billy Bevan
Aunt Cynthia ..... Ethel Wales
Mrs. Van Gore ..... Myrtle Vare
Adapted by Del Andrews and Julian La Mothe from Harold Shumate's story.
Directed by William Seiter.
Photographed by Max Du Pont.
Length, 6,237 feet.

Story

Hattie Lou Harkness' life with her aunt becomes unbearable and she runs away from the country home, finding employment as a maid with the wealthy Van Gores. Spencer Van Gore stages a mock wedding on board his yacht with the ship's captain officiating. Learning of the trick, Hattie Lou leaves. Two years later she is out of work. Reading that the yacht has been wrecked and the party of Van Gores lost, she goes with her baby to the elder Van Gore's home and poses as Spencer's wife. Grant Van Gore, a war invalid there, falls in love with her. Spencer turns up and Hattie Lou learns that the marriage was legal and binding, as the captain deliberately performed it outside the three mile limit. Spencer dies when the Van Gore home burns, and Grant and Hattie Lou marry.

"The Next Corner"

Paramount Offers High Class Production of Popular Novel Based on the Eternal Triangle

Reviewed by C. S. Sewell

Adapted from Kate Jordon's novel and play of the same title, Paramount's "The Next Corner" is a story of society life in Paris involving the eternal triangle. It is a picture with a number of elements of box-office appeal. Sam Wood has given it a high class production and the cast is composed of well-known players.

The story deals with a young wife who, during the prolonged absence of her husband, gets mixed up with an ultra-fashionable set, falls under the spell of a polished Spanish scoundrel, writes a letter renouncing her husband and is only saved by the Spaniard being killed by a man whose daughter he has wronged. The remainder of the action hinges on the wife's dread that the incriminating letter will turn up, her ultimate confession and reconciliation. This is a familiar situation but it provides good opportunities for suspense.

The story is drab in tone and no attempt has been made to lighten it with comedy relief, and there is a marked deliberateness to the action. There are several dramatic situations which, while of a familiar type, are enhanced by the smoothness of the direction and excellence of the acting. There is a good moral lesson for restless and flirtatious wives. In fact it is a picture that will more strongly appeal to women. There are a number of striking gowns worn by the characters. The star's clothes furnish an interesting study in the psychology of dress, for with many patrons her adoption of the most exaggerated fashions in gowns, makeup and method of dressing her hair go far toward alienating the sympathy for her and furnish a striking contrast to her characterization of the innocent girl and loving wife. While the title is a good one for exploitation, its application to the theme is vague.

Dorothy Mackaill is well cast as the heroine and Ricardo Cortez is strikingly effective as the Spanish lover. Conway Tearle gives a noticeably contrasting portrayal of the

Scenes from "The Man Who Smiled," One of a Series of Indian Frontier Stories of and by the Indians. Produced in Two-Reels by the National Film Corporation of America for Release by Pathe

husband and one is apt to feel that more aggressive action on his part would have brought about the reconciliation earlier. Lon Chaney has very little to do in the role of a servant, but of course makes his work stand out; it is also a novelty to see him in a role with no opportunities for use of his wonderful facility for character makeup.

On the whole, it is a picture that should prove a good box-office attraction in houses where themes of this [illegible] are liked.

"My Man"

Vitagraph Offers Entertaining Version of George Randolph Chester Story of Love and Politics

Reviewed by C. S. Sewell

Under the title of "My Man," Vitagraph has screened George Randolph Chester's story, "A Tale of Red Roses," the romance of a political boss in a small city who wooed and won a girl who considered herself far above him in the social scale.

Belonging to a somewhat familiar screen type, the story has been handled by Director David Smith in such a manner that it will afford pleasing entertainment in the average theatre. There is a breeziness to the action and even though you may feel that the lavishness of the hero is somewhat overdone, it is in accordance with the type of man he portrays and one cannot but admire his ardent and impetuous wooing that brooks no interference and conquers in spite of difficulties.

Dustin Farnum gives a good portrayal of the political boss who goes about his love affair with the same force which has made him a power in politics, and Patsy Ruth Miller is attractive and peppy as the girl. There are several other popular players in the cast who acquit themselves creditably, including Niles Welch, Margaret Landis, William Norris and Sydney DeGrey.

The picture has been given a good production and there are several striking scenes including a lavish display of fireworks in natural colors. The settings are all in excellent taste and the photography is excellent. There is considerable suspense in some of the scenes and a zest to the situation where his persuasive powers fail and the hero uses cave-man tactics and kidnaps the heroine as she is about to be married to his rival. It is one of the kind of stories where the heroine finds herself falling for the hero's masterful love-making against her will and fights to keep him from dominating her, and does not give in to her love until the last. There is a nice little touch right at the end in which the appropriateness of the title is brought out.

Cast

Molly Marley.....Patsy Ruth Miller
Sledge.....Dustin Farnum
Dicky Reynolds.....Niles Welch
Fern Burbank.....Margaret Landis
Bert Glider.....George Webb
Henry Peters.....William Norris
Mrs. Peters.....Edith Yorke
Jessie Peters.....Violet Palmer
Christopher Marley.....Sydney DeGrey

Based on George Randolph Chester's novel, "A Tale of Red Roses."
Directed by David Smith.
Length, 6,800 feet.

Story

Sledge, the political boss of a small city, combines with a promoter to establish a new street car line. In the meantime he sees and falls in love with Molly, the daughter of the president of the existing street car line, but is opposed by Bert Glider, a lounge lizard. Sledge starts his wooing of Molly and impresses her with his force and lavishness of his presents, but she thinks he is uncouth, resents his attempts to dominate her and prepares to marry Glider. Sledge kidnaps her but relents and sends her back home. She learns that Glider is a scoundrel and finally agrees to marry Sledge.

"A Woman Who Sinned"

Finis Fox Has Produced a Big Box Office Winner Rich in Human Interest, With a Great Appeal to Women

Reviewed by W. E. Keefe

In "A Woman Who Sinned," Finis Fox has filmed a big drama fairly saturated with little human touches that tug at the heart strings. The big dramatic moments are well-timed and the human-interest touches are finely blended with the story moving forward without any drags.

It tells the story of a wronged wife who leaves her husband and baby because of her disgrace when she is forced to remain aboard a Wall Street operator's yacht, and how she is revenged.

Finis Fox has made this general theme merely a background for producing a great human picture. When Mae Busch stands outside her window, watching her baby cry for its mother, while a violent rain-storm is in progress, her acting is superb. The acting of Morgan Wallace, as the Wall Street operator, is excellent at all times and he never misses in his characterization.

Rex Lease, a comparative new-comer, who plays the juvenile role of the boy evangelist, shows he is one of the big finds of the year. Irene Rich does not have much to do, but she plays with rare charm. The big revival scenes showing the huge tabernacle jammed with hundreds of people—when the boy and his mother first recognize each other—are splendidly executed.

Finis Fox has handled his players well and his direction is perfect. The comedy touches are sure laugh-getters, with Snitz Edwards, Cissy Fitzgerald, Hank Mann, Ethel Teare and Hugh Fay furnishing the laughs.

Finis has directed "A Woman Who Sinned" with an eye always to the box-office. It will be a big bet for the exhibitor in any part of the country, as its appeal is universal. It will go just as big in the rural communities as it will in the big cosmopolitan houses. It is sure-fire with any audience.

The photography is beautiful, with some of the scenes looking like moving paintings.

Cast

A Wall Street operator.....Morgan Wallace
His Wife.....Irene Rich
A Minister.....Lucien Littlefield
His Wife.....Mae Busch
Their son.....Dicky Beaudon / Rex Lease

Written and directed by Finis Fox.
Length, 6,500 feet.
Photography, Hal Mohr and Jean Smith.

Story

Morgan Wallace, a Wall Street operator, who likes the bright lights, has his wife placed in an insane asylum to give him greater opportunities for philandering. While enjoying a week-end trip on his palatial yacht with some boon companions, he forces the minister's wife to stay aboard the boat overnight, by pushing off from shore during a violent storm. The following day, feeling that she is disgraced, she plunges overboard in an attempt to commit suicide but decides to live. She decides to leave her home, husband and baby, permitting them to think she has died. Fifteen years later, she is again living in the same house with the man who had done her such a great wrong, but she now lives only for revenge. She succeeds in getting him arrested for defrauding the government, and sentenced to jail.

When he is released, he is murdered by his wife, and the minister's wife, her husband and son are happily re-united.

"Ladies to Board"

Excellent Comedy and Pathos Makes Tom Mix Feature for Fox Look Like a Good Box-Office Bet

Reviewed by C. S. Sewell

There is an abundance of good audience material in "Ladies to Board," the newest Fox feature starring Tom Mix; it will appeal not only to Mix fans but to a broader clientele and looks like a good money-getter. It is just the kind of picture that the majority of spectators will enjoy.

"Ladies to Board" seems like an unusual title for a Tom Mix picture, but it fits the story, for as a reward, an irascible elderly woman makes him sole heir to her property, consisting of a home for old ladies. This is the background for a breezy comedy which is filled with laughs, romance, thrills, human interest and pathos, with a dash of "spice" in a scene where an artist gives a dinner with scantily clad girls dancing on the table, and of course a romance.

The comedy element predominates and it is a refreshing and genuinely laughable type. While Tom is responsible for a big share, many of the laughs are due to the work of his "partner," portrayed by Pee Wee Holmes, who seems to be a newcomer. His continual trouble with tight boots gets one laugh after another and the scene where he tries to use cave-man stuff in eloping with a woman much larger than himself is a scream.

There is a strong "mother" angle to this picture which will tug at the heartstrings and cause a wave of resentment against the unnatural son who neglects his mother who has stinted that he might achieve success. Much of the effect of these sequences is due to the particularly appealing work of Gertrude Claire as the mother.

While the romance is somewhat subordinated, it serves to give a whirlwind finish to the picture and Gertrude Olmstead is excellently cast as the girl. The picture has been well directed by Jack Blystone, who has introduced some original and highly effective comedy touches and nicely maintained the balance in playing upon the different emotions of the spectators. Especially fine is the double elopement at the finish which will evoke roars of laughter.

Tom Mix acts in his usual breezy, wholehearted manner, and whether your patrons

are partial to him or not, you will make no mistake in booking this picture.

Cast

Tom Faxton ..... Tom Mix
Edith Oliver ..... Gertrude Olmstead
Evan Carmichael ..... Phil McCullough
Bunk McGinnis ..... Pee Wee Holmes
Mrs. Carmichael ..... Gertrude Claire
Model ..... Dolores Rousse

Story by William Dudley Pelley.

Scenario by Don W. Lee.

Directed by Jack Blystone.

Length, 6,112 feet.

Story

A crabbed, elderly lady on a motor trip through the west loses control of her car on a steep hill and Tom Faxon, a native, heroically rescues her. A few years later she dies, leaving her estate, consisting of a sanitarium for old ladies, to Tom, who immediately goes east, taking his chum Bunk with him. Tom gets to be very popular with the old ladies and is especially attracted to a charming nurse, Edith, and to Mrs. Carmichael, whose son, a successful artist, has neglected her. Tom makes it his business to go and bring the son to the home; he has to use rough methods, but he succeeds. Tom also by using cave-man stuff elopes with the pretty nurse, while Buck elopes with the housekeeper.

"Daddies"

Delightful Blending of Heart Appeal and Comedy in Warner Brothers Version of Belasco Play

Reviewed by C. S. Sewell

Another of David Belasco's stage successes has been made by Warner Brothers into a screen production which looks like a box-office winner. It is built on a theme exceptionally rich in human interest and is radiant with sparkling, clean-cut comedy.

The theme of this picture, which deals with the few surviving members of a bachelors' club who find themselves confronted with the adoption of war orphans, introduces a delightfully human touch which has been effectively handled. The dominant note, however, is comedy, for the hero's "orphan" turns out to be a young woman, the crabbed old man who grudgingly agrees to accept a boy gets a girl, and the efficiency expert finds triplets entrusted to his care.

Of course you can guess the outcome, for the charges win the hearts of their new "parents" and the club breaks up, as all the members get married, but there is genuine pleasure in watching the mischievous antics of the kiddies and the pathetic romance of the heroine, and satisfaction as to the outcome. It is a picture that leaves you with a strong feeling of clean-cut enjoyment.

There is an effective blending throughout of the human interest angle and straight comedy situations with only here and there a touch of farce, and while you are laughing at the stunts of the youngsters there is a continual tug at the heartstrings in the trust and affecion of the kiddies as you watch the way they work themselves into the hearts of the bachelors.

Mae Marsh as the heroine is effective in the pathetic scenes but her opportunities are limited, as the romance has been subordinated and the appeal of childhood played up. Harry Myers gives a good performance as the hero and Claude Gillingwater is excellent at the crabbed old fellow who is finally won over by the little girl until he even marries her mother in order to keep from losing the child. The numerous children in the cast all do effective work.

"Daddies" is a picture that should strike a responsive chord with the great majority of patrons.

Cast

Ruth Atkins ..... Mae Marsh
Robert Audrey ..... Harry Myers
James Crockett ..... Claude Gillingwater
William Rivers ..... Crauford Kent
Bobette Audrey ..... Claire Adams
Henry Allen ..... William Louis
Nicholson Walters ..... Boyce Combe
Mrs. Audrey ..... Georgia Woodthorpe
Parker ..... Otto Hoffman
Alice ..... Priscilla Dean Moran
The Triplets .. DeBriac Twins and King Evers
Katie ..... Milly Davenport

Based on David Belasco's stage play by J. L. Hobble.

Scenario by Julian Josephson.

Directed by William A. Seiter.

Length, 6,800 feet.

Story

At a reunion of a bachelors' club the five remaining members are shocked at the defection of one of their number, who pays his forfeit to get married. Another receives a letter that his chum, about to die, has left him his little girl, and the other three are persuaded to also adopt war orphans. Robert Audrey finds his in an eighteen-year-old girl, Ruth; old James Crockett, who grudgingly accepts a boy, really gets a little girl, while Allen finds three boys, triplets, have been awarded to him. These kiddies gradually work themselves into the affections of their foster parents until each one gets married to provide a "mother" for the children. Finally Robert finds that he loves his "orphan," Ruth; and marries her, and the club goes to smash.

"Peter Stuyvesant"

Sixth "Chronicles of America" Deals With Surrender of New York by the Dutch to the English

of Notre Dame"

(Pathe—Comedy—Two Reels)

This Mack Sennett comedy is not a burlesque on the popular feature with a somewhat similar title, but deals largely with a foot-ball game in which the action is handled in a burlesque comedy vein introducing many very amusing situations. A part of the action also deals with the activities of the student as a dentist. There is rapid action and a number of laughs, and it should be welcomed by the average audience. The cast includes Harry Gribbon and Madelaine Hurlock, and Jack Cooper.—C. S. S.

Spectacular scenes from "Yolanda," the Cosmopolitan picturization of Charles Major's historical romance, in which Marion Davies is the star.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

Effect of Depth Achieved in Film Educational Will Handle

The third dimension, the illusion of depth, a goal long striven for, has been successfully incorporated in motion pictures in a practical manner and will soon be available to exhibitors in a special which will be distributed by Educational Film Exchanges.

This single reel picture, "Plastigrams," has proved a big hit at the Rivoli and Rialto Theatres in New York, where it was shown for the past two weeks. Not only highly amusing but startling effects have been achieved. Objects on the screen apparently come right out over the audience to spectators who instinctively try to dodge them, they seem to be so near, as, for instance, when an auto rushes toward you or water from a hose is pointed in your direction.

These Plastigrams are made by the Ives Leventhal process, which uses a well-known principle of color photography. The picture is printed with red and blue images taken from different angles and when projected both the red and blue images appear on the screen out of register, but when viewed through special glasses the two images are combined and perspective and proportion are achieved in a startling manner.

Fortunes have been expended to produce this effect, and it has been secured already, but involved great difficulties and expense. With this process, complicated apparatus is dispensed with and the only accessory necessary is a cheap pair of colored "glasses" made of cardboard with one blue and one red gelatine "lens" which is furnished to the spectators.

This practical process is the invention of Frederic E. Ives, inventor of the half-tone photo-engraving process and other inventions dealing with stereoscopic photography and color printing, and Mr. Leventhal, who has been identified with motion pictures for many years. He was associated with the Bray studios and during the war originated a method of making animated mechanical drawings used extensively by the government in the instruction in operation of big guns, aircraft, etc. Later he was associated with Max Fleischer in making "Out of the Inkwell" cartoons.

President E. W. Hammons, of Educational, believes this to be the biggest forward step in motion pictures, the possibilities of which cannot be foretold. It introduces new sensations, as the actors seem to approach so near you feel you can reach out and touch them, besides being extremely lifelike. Situations can be produced that are indescribably thrilling and realistic, and the spectator can be made to feel he is actually undergoing danger.

Exhibitors Want Diversified Shows, Says Gibbons of Pathe

Miles Gibbons, short subject sales manager of Pathe, who has returned from a tour of territory served by exchanges in Pittsburgh, Cincinnati, St. Louis, Kansas City, Omaha, Des Moines, Milwaukee and Chicago, reports that exhibitors are protesting against the detrimental effects of excessively long features and are finding that diversified programs are the mainstay of their business.

Mr. Gibbons reports that the demand is especially great for programs made up of five or six reel features with two or three reels of high class short subjects, comedies, novelties and topicals, and he finds this situation is being met by the ever-increasing popularity of the Pathe releases.

Business conditions in general are described by Mr. Gibbons as being prosperous. With reference to the agricultural situation he reports that he found that while farmers are complaining at the low price of wheat that this disadvantage is being compensated to some extent by the good price for the former crop and in others by the fact that farmers are making their crops more diversified.

Being on the ground, Mr. Gibbons was in position to judge the effect of the reception of the special Wilson Memorial of Pathe News and he reports that it was enthusiastically received. In some instances, as for example the Stratford Theatre in Chicago, the manager on receiving the reel on Sunday was unaware of Mr. Wilson's death and called up the newspapers to verify it before running the special.

Previews for Century

Century announces the use of a system of theatre previews. Every Century comedy before being sent East is given an unheralded preview in a neighborhood theatre in Los Angeles. Laughs, suspense, gags, etc., are recorded with their audience reaction, and this data is used in giving the picture its final touches.

Announces Personnel

Julius Stern has selected the personnel of his recently inaugurated script building department. Pinto, the well-known cartoonist, is the head, and associated with him are Tom O'Neil and Max Alexander of the technical department, Sig Neufeld and Bert Sternbach of the production staff, together with Edward Luddy and Ray Herman.

T. N. T.

Hotel Astor, March 29

Pathe Has Elaborate Serial Plans

Following closely on the announcement of the start of "The Fortieth Door" comes the news that the young playwright, Philip Barry, whose "You and I," the prize Harvard play, was a success on Broadway last season, has written a story, "Ten Scars Make a Man," which will be adapted by Robert Dillon as a Pathe serial.

Further indications of Pathe's eleborate serial plans is shown in negotiations now in progress with Albert Payson Terhune for use of his story of the Florida Everglades, "Black Caesar's Clan," as a serial.

Century Schedule

During February Universal will release four Century Comedies, each a two-reeler. The first will be "Keep Going" starring Jack Earle, the youthful giant and Harry McCoy. It was directed by Bob Kerr and concerns the love affairs of a traffic cop. Marjorie Marcel has the feminine lead.

Henry Murdock, William Irving and Helen Stocking play the leading roles in "You're Next," directed by Al Herman. Dave Bader, the Century publicity representative is responsible for the story which concerns an ingenious barber who has a shop on a motorcycle.

"Quit Kidding" stars Buddy Messinger, Al Herman also directed this comedy. Sadie Campbell, Joe Bonner and Fred Spencer are in the cast. The final offering is "Peg O' the Mounted" starring Baby Peggy, the last comedy she made before starred in features.

Showmen in Snapshots

"A little reel of big features," is the way C. B. C. described Screen Snapshots No. 12. One special item shows prominent exhibitors and stars at the big Theatre Owners Ball in New York. Other sections introduce well-known screen celebrities, including Mary and Douglas, J. Stuart Blackton, Will Rogers, and also Marion Davies and Rudolph Valentino being crowned king and queen of filmland.

Boost for Educational

The Bulletin of the National Motion Picture League recommends for showing to adults and young people the following educational releases: "Easter Bonnets," a Tuxedo Comedy; "Aggravating Papa," a Christie, and two Bruce subjects, "By Lantern Light" and "The Home-Maker."

Langdon's Latest

Harry Langdon, Mack Sennett's newest comedy star, has begun work on "The Lady Barber," in which he is subjected to considerable rough treatment on the part of one of that profession.

Big Pathe Schedule

Sixth "Chronicle" and Other Subjects for February 24

Heading Pathe's program for February 24 is "Peter Stuyvesant" the sixth of the "Chronicles of America" series. Also of especial interest in this list is a Sennett two-reeler "The Half-Back of Notre Dame" and a Spat Family comedy "Political Pull."

In addition to these the list includes a single reel Sportlight "Olympic Mermaids" containing remarkable under water shots of celebrated women champion swimmers in action; a Charles Chase comedy "A Perfect Lady," the sixth episode of the serial "The Way of a Man" an Aesop's Fable "Captain Kidder" and Pathe Review No. 3 containing a diversity of interesting subjects.

Included in this list are also one issue of Topics of the Day and two of Pathe News.

Four on Broadway

Pathe was represented by four comedy offerings on Broadway during the past week. "Tire Trouble" and "Our Gang" comedy was at the Strand; Will Rogers in "Two Wagons, Both Covered," at the Rialto; "Picking Peaches," Mack Sennett's newest, introducing Harry Langdon at the Central, and "Just a Minute," starring Charlie Chase, at the New York, following a two weeks' engagement at the Rivoli.

"Two Wagons, Both Covered," has also been booked by the Brooklyn Strand for current week.

Witwer Praises Series

H. C. Witwer, after viewing the work of Mal St. Clair in directing his "Telephone Girl" series for F. B. O., pronounced them a perfect reproduction of his stories, stating that never before had he seen such flawless characterization on the screen. Mr. Witwer also said the note of romance had been splendidly maintained and the story values are sound throughout.

"SHORTS" REVIEWED IN THIS ISSUE

Captain Kidder (Pathe)
Easy Work (Universal)
Half-Back of Notre Dame, The (Pathe)
Oh! Captain (Educational)
Olympic Mermaids (Pathe)
Perfect Lady, A (Pathe)
Plastigrams (Educational)
Political Pull (Pathe)
Quit Kidding (Universal)
Rock-Bound Brittany (Fox)
Telephone Girl, The (F. B. O.)
Tough Tenderfoot, A (Universal)
Wide Open (Educational)

"The Telephone Girl"

F. B. O. Two-Reel Series Gets Off to Splendid Start with "Julius Sees Her"

Reviewed by Sumner Smith

If the forthcoming episodes of F. B. O.'s "The Telephone Girl Series" are as thoroughly entertaining and funny as "Julius Sees Her," the first, this series will be eagerly booked by exhibitors. These picturizations, in two reels each, of H. C. Witwer stories, promise to find a place on the screens of theatres of all types. It's good, clean, ribtickling fun in its take-offs on telephone girls and stage folk, with Alberta Vaughn, the featured player, threatening to soon divide screen comedy laurels with that capable miss, Louise Fazenda. Miss Vaughn's burlesque of the 'phone operator can be described by only one word—"rich." She is a lively little person with a facility for twisting her personable countenance into the most amusing grimaces, and she expresses action from the first flash. Gertrude Short as the other 'phone girl is an able foil for Alberta.

This short subject is particularly well cast, in fact. Douglas Gerrard as the very English actor probably has the most chances, next to Alberta, for fun-making, and he does a perfect burlesque at the expense of conceited actors.

Mal St. Clair, the director; Darryl Francis Zanuck, scenarist, and whoever wrote the witty titles are entitled to a lot of credit, as is the photographer, Lee Garmes, who surpassed himself in some of the scenes.

"Olympic Mermaids"

(Pathe—Sportfilm—One Reel)

All of this series of Grantland Rice's sportlights have been interesting, but this one is by far the best of the lot, not only because of the subject matter, but the way it has been handled. The subject deals with four champion women swimmers, members of the Olympic team—Gertrude Ederle, Aileen Riggin, Helen Meany and Doris O'Meara. They are shown in action, diving and swimming. The biggest punch in the film, however, are the scenes taken by a special device under water, by which the spectator is able to follow their movements below the surface of the ocean. These scenes are remarkable, and the picture should go over big with any audience.—C. S. S.

"Plastigrams"

(Educational—Stereoscopic—One Reel)

This reel distributed by Educational is something entirely new for it introduces the illusion of a third dimension, the pictures apparently having depth. There is no connected story, but a variety of subjects selected to bring out this point. There is a monkey in a swing, traffic going away from and approaching the camera, a man pushes a piece of lumber at you, a boy points a hose in your direction and when he turns on the water you instinctively dodge so perfectly is the illusion. The results achieved are wonderful and in addition to being interesting will bring a lot of laughs from the spectators. A description of these pictures appears elsewhere in this department.—C. S. S.

"Political Pull"

(Pathe—Comedy—Two Reels)

Hal Roach's amusing aggregation, the Spat Family, entertain a stock promoter in this offering, thinking they are entertaining the governor. There are a lot of laughable and very plausible situations, especially those showing the difficulties of the two men in rigging themselves up in evening clothes, and they will appeal especially to the men. As with the others in this series, the laughs are produced by the funny situations and not by means of slapstick. While not as hilarious as some of the others, this comedy should go well with the majority of audiences.—C. S. S.

"Wide Open"

(Educational—Comedy—Two Reels)

"Enough strokes to swim the English channel," as depicted by one of the titles, describes this roaring farce of the twenty-four hour stay of a pair of novices on a golf course. This Jack White production and Mermaid Comedy is an excellent short subject for any program. It will go especially well where a few in the audience have a knowledge of golf. The cast includes: Lige Conley, Otto Fries, George Ovey, Peg O'Neill, Olive Borden, A runaway trolley car which dashes through the business section of a city terminates this two reeler with quick heart action.—T. W.

(Additional Reviews on page 686)

Universal Finishes Another Serial, "The Riddle Rider"

Universal's new serial, "The Riddle Rider," co-starring William Desmond and Eileen Sedwick, has been completed, and it is described as an unusually elaborate western chapterplay. It is a story dealing with the invasion of the lands of the cattlemen by men representing oil interests, and Desmond appears in the title role, a mystery figure like Fra Diavolo in the opera.

This picture, directed by William H. Craft, is said to be filled with thrills. The cast, in addition to the stars, includes Helen Holmes, famous in railroad and timberland stories a few years ago, Claude Payton, a recruit from the stage, W. H. Gould, another stage player, Hughie Mack, a character comedian, Yakima Canutt, champion all-round cowboy, Albert J. Smith, a serial favorite, and Margaret Royce, one of the most promising of the newer screen players.

The story was written by Arthur Good and scenarized by Wimkian Wing.

Short Wins as Headliner

An excellent example of playing up a short subject was the action of the Capitol in Vancouver, B. C., which made the Lloyd Hamilton comedy, "My Friend," the headliner of the bill, giving it predominance in the newspaper advertising in the Sunday papers in what is claimed to be the biggest newspaper advertising display ever given a short subject in Canada. So successful did it prove that the Monday "ads" contained the challenge "Try and Get In."

Alice Day Signed

On account of the excellent impression made by Alice Day opposite Harry Langdon in his second Pathe comedy, "Shanghaied Lovers," she has been signed for five years by Mack Sennett to appear in leading roles.

PROJECTION

EDITED BY F. H. RICHARDSON

I. A. Convention

The twenty-seventh convention of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada will be held in the Hotel Gibson, Cincinnati, the week beginning May 19, 1924.

It is not the desire of this department or its editor to butt into the affairs of the I. A., except insofar as seems necessary to point out those things which may be for the direct benefit of the motion picture projectionists' and the profession of motion picture projection.

I would, however, like to point out the fact that enormous damage is often done by selecting as convention delegates men whose only qualification is the desire to "take the trip," and ability to "put it over" in the local.

May I suggest that locals will do exceedingly well to select capable, progressive men, rather than union politicians to represent them?

Who will the next president be? Well, that is a question no man can answer, but in my humble opinion the present incumbent, "Bill" Canavan, is a man than whom you are extremely unlikely to find a better.

A Suggestion

John Mutzgor, Projectionist, South Edmonton, Alberta, has a suggestion to make concerning condensers, as follows:

In December 29 issue Brother W. Munn gives us the real goods as to measuring condensers.

Here we place an order for condensers, only to find upon their arrival that they are not what we ordered, which means, of course, sending them back, with consequent waste of time and energy.

Some condenser lenses have the words "Pearl White" on the end of the lens. These words seem to stay there as long as the lens itself lasts. Why cannot lens makers put the focal length of the lens on in the same way, so that supply houses can give a man what he orders? Enclosed find money for a lens chart.

Good Suggestion

No reason on earth why they cannot, brother Mutzgor—not even the shadow of a reason, except that manufacturers seem to have a well-fixed idea that accuracy in anything about condenser lenses is absolutely, completely and entirely unnecessary.

You see, friend Mutzgor, for many years—in fact until Richardson got on the job and woke such men as Griffith up, almost any darned old thing in the way of a condenser which would get a decent looking spot at the aperture was considered "good enough." Such things as "arc distance" and the ill results of divergence of the beam between the aperture and projection lens were unheard of and unknown. In fact when I first made the assertion that light was lost by divergence of the beam I was pronounced just plain crazy, and by some pretty high-up optical men, too.

Groped In Dark

I groped around in the dark for quite a while seeking knowledge. I knew there was something wrong, but neither I nor any one else knew just what it was. Finally a projectionist named James, down in Camden, New Jersey, made a series of photographs of the projector optical system action, and started us off on the right track. Then a man up in Ashland, Wisconsin, chipped in with some excellent ideas, and finally John Griffith shied his hat into the optical ring, from which time forward we began to really understand that it was necessary to do something more than stick in the focal length of condenser which came most handy, or which happened to suit our fancy, if we wished to get efficient results.

Your suggestion is a good one. Manufacturers usually wrap lenses in paper marked with the focal length. Often these wrappings get mixed and there is trouble. The attention of supply houses and lens makers is directed to the fact that if "Pearl White" can be etched on the edge of the lenses, so can the focal length. It is respectfully suggested that you get busy and do it, Mr. Lens Maker.

Warning

Theodore P. Hover, Visual Instruction Department Central High School, Lima, Ohio, says some interesting things, as follows:

First, a favor of you: Would you publish names and publishers of any magazine there may be on projection; also any good books on that subject?

While on my vacation last summer I visited theatres all the way from Chicago to Cincinnati. I met many projectionists, and still more operators. Saw some wonderful projection rooms; also many "booths," which were just that.

On pages 290 and 291 of the Bluebook of Projection you say that commercially pure carbon-tetrachloride may be used to dissolve oil and dirt from film stock (Whoa! Must stop to dispute you right here and now! Did not say any such thing! Said commercially pure tetrachlorethylene, made and sold by the Dow Chemical Company, Midland, Michigan, which may or may not be the same thing. I dunno. What I said was on the authority of the Eastman Company, and heaven knows they should know if any one does.—Ed.)

Question

That the chemically pure article would be useful for this purpose I will agree, but the commercial product known as "Pyrene," "F. R. X. Fire Extinguisher," "Non-Inflammable Spot Remover," and under other trade names, NEVER! I give voice to this warning because on my trip I saw men cleaning film with these materials. This they did by holding a cloth saturated with the "cleaner" against the face of the print while rewinding, thus doing grave injury to the print.

One objection is that the moisture in the film combines with the tetrachloride, and the mixture evaporates, leaving the film dry and brittle. Secondly, the commercial article under discussion contains impurities, such as carbon bisuiphide (I believe that is it) which would tend to bleach the film. Hence, safety first and use dry cotton flannel or nothing at all.

I might add that carbon tetrachloride, besides being an excellent fire extinguisher, is good for cleaning the projector mechanism and around generator commutators where the use of gasoline is forbidden.

I would warn all projectionists to not mistake carbon bisulphide for tetrachloride, as the former is a violent explosive and the latter a fire extinguisher.

Well, gentlemen, I don't know anything about this, except that you will find the Bluebook says distinctly that PURE chemicals are recommended. I even gave the name of a maker whose goods may be relied upon.

If it is true that Pyrene and other similar compounds injure prints by making them brittle and setting up a tendency to fade, we should by all means know that fact. I shall refer your letter to the Eastman Company, with request for an opinion.

Lens Diameter

Recently Jack Levine, Rialto Theatre, Leominster, Mass., requested information with regard to what diameters of projection lens might be used with a Powers projector. In order to get the latest information I sent his letter to the technical department of the Powers Company, with request for the correct dope. The following letter was received in due time:

* * * I have had a blueprint prepared, copy of which is inclosed. It shows the assembly of the new Powers front plate, and gives all the dimensions and relative positions of the front plate, the lens mount and mechanism. You will see that a "half-size" lens may be used, and that the full diameter of the back factor is available to a point 3½ inches from the aperture. Lenses which have a shorter working distance than 3½ inches must have the diameter of the rear factor reduced to approximately two (2) inches outside diameter. Adapters are supplied with the lens mount to accommodate the No. 1 and No. 2 sizes projection lenses of the various makes.

What Can Be Used

The actual clearance from top of the interfering shaft to center line of aperture is 1.184 inches, hence a 2-inch outside diameter lens would clear the shaft quite sufficiently to prevent any possibility of contact and vibration. Through an error the letter (Levine's) I sent was not returned, hence I don't know positively what the E. F. of brother Levine's lenses was, but think it was seven inches. If that is right, then I think a full size back factor of a "half-size" lens could be used. BUT, as I remember the matter, it would be better to use a small diameter lens and a Cinephor condenser.

The dimensions of two of the leading makes of projection lens on the market may be had from pages 147 to 150 and pages 157 to 158 of the Bluebook. Some while back I had all the lens makers figure the working distance of all the various focal lengths of their lenses, but the data has somehow been mislaid, and though I've put in a solid hour searching I have been unable to find it.

The Bausch & Lomb Company make a 7-inch projection lens, the free diameter of the back factor of which is 62 mm. I think the Gundlach-Manhattan Company also makes such a lens. The Snaplite is not made that way, the free diameter of the rear factor of its 7 inch E. F. lens being only 47 mm.

From Calgary

D. B. MacKenzie, secretary Motion Picture Projectionists' Local Union, No. 302, I. A. T. S. E. & M. P. M. O., Calgary, Alberta, writes:

I have been instructed to advise you that this local heartily concurs in your recommendation that the term "Projection Room" be used in preference to "Projector Room."

A motion to that effect was passed at our last meeting, which should gladden your heart and cause the purchase of an extra gallon of gas for Nancy Hanks, the Go Devil.

I suppose you met most of the older members of 302 when you were here some years ago. I believe they crowned you Chief Manhattan, but am sorry to say I was stuck in one of those little tri-weekly towns, hence missed all the doings.

Real Projectionists

Since those days most of us, with the help of the Bluebook—First, Second, Third and Fourth editions—God, and a little hard study have graduated into real projectionists. I am glad to report that every one of our members working in the three key cities hold First Class Licenses, and our present examination is about like that of British Columbia, which you know is no cinch.

In closing, let me say that we all wish you the best of success during the year we are just entering upon.

Some Live Boys

Some live bunch, those Calgary men were. Did they crown me? I'll tell the entire universe they did, and I've the feather bonnet, the stone axe and everything at home to this day, with the golden (?) key to the City of Calgary decorating the wall of the foyer hall. Consider the extra gallon bought—and used!

P. S.—R. S. Peck of the Canadian Government Motion Picture Bureau, has invited me to make a trip over the Canadian Railways with him next summer, so it's not altogether impossible that Chief Manhattan will prance through your streets again. Golly! I would certainly enjoy meeting you all again!

What Should I Do?

From Texas comes the following letter. The town named is not listed in my atlas. I think, therefore, it must be a small village, in which the author of the letter is trying to give a show, projecting motion pictures without any knowledge whatever of either the projector or projection. The letter reads:

I own the Paramount Picture Show. I am a reader of the Moving Picture World, and don't understand all your algebra examples. Please tell me, in plain English, what to do. I have a Motiograph A-1 projector. How much play should I give the film above the third or bottom sprocket? I want to know what makes the picture dance when all the slack or play is taken up, and what takes it up when I give it plenty? I have to stop the projector and re-set the bottom sprocket.

A Problem

Now, gentlemen, what ought I to do with such letters as this. Here is a man who, I presume, is trying to give a small community a motion picture show. There probably could not, by any stretch of imagination, be enough income to permit of the employment of a projectionist. The community really needs the amusement he is trying to give, even though it be not a form you or I would especially admire. In time he may improve and give that little community a really excellent show. Everything considered, what he needs is instruction. BUT to reply to his questions in a way which would fully explain matters to him with regard to the things he has asked could not be done fully and completely in an entire issue of the projection department, and to consume all that space in so elemental a matter certainly would not be just or fair to those thousands who read the department and who thoroughly understood all that years ago.

Yet if I say to him: "Get a Bluebook of Projection (Six dollars, from Moving Picture World), which deals exhaustively with all things pertaining to projection," there are those who sneer and say: "There! He's just trying to force the man to buy his book!"

And perhaps there is a certain amount of truth in their charge, too, for certainly I would force him to buy one if I could, though NOT for the reason they attribute, but because GOD KNOWS HE NEEDS ONE!

In the Bluebook (Handbook) he would find all such things explained; also he would find full, detailed, illustrated instructions for adjusting the A-I Motiograph mechanism. Don't YOU think he should have the book? Has he really any RIGHT to attempt to project motion pictures without even the most fundamental knowledge, and without such a book as the Bluebook?

IS IT RIGHT FOR ME TO CONSUME SPACE IN THIS DEPARTMENT EXPLAINING THOSE THINGS WHICH ARE ELEMENTAL, AND WHICH ARE FULLY EXPLAINED IN THE BLUEBOOK? What do YOU think?

Just a Tip

Just briefly I will say to him: Turn the projector flywheel around a few times, the way it normally runs, and watch the action of the film as it passes through the projector closely. I think this will show you the need for the loops, which you call "slack." The film runs continuously over the upper and lower sprockets. It runs intermittently only (starts and stops) between the loops. The reasons for loosing the lower loop may be many. Poor film; wide, stiff splices; sprocket idlers set wrong; worn sprocket teeth; too tight a take-up tension, are some of them. To tell you how to deal with all this would require much space. See pages 754 to 766 of Bluebook for instructions on Motiograph A-1 mechanism, General Instruction No. 2, page 595, for old style take-up adjustment; General Instructions 3 and 4, pages 596-597, for dirty sprockets and sprockets in line; General Instruction No. 5, page 598, for adjustment of intermittent movement, and General Instruction Nos. 7 and 12, pages 602 and 606, for worn sprocket teeth and sprocket idlers adjustment.

Now, Mr. Reader, AM I WRONG IN THUS REFERRING THIS MAN TO THE BLUEBOOK? I want YOUR opinion. If I am wrong, why am I wrong?

A Shame

From West Virginia comes this letter:

Just a few lines from an Old Timer, because my feelings have been harrowed up considerable.

Yesterday the manager of a certain theatre (He gave me his own name and the name of the manager and theatre, but if I printed it it probably would project him into the center of a lively scrap, so it's kept secret. —Ed.) came into our house and told the manager here that I was running my picture, "The Fog," a seven-reel Metro, too slow.

Now, Brother Richardson, I was running the seven reels in one hour and ten minutes, which is, in my opinion, entirely too fast, but it had to be done as it was followed by an act which also required an hour and ten minutes.

Too Much Speed

The manager in question claims his "operators" could put the picture through in fifty or sixty minutes. Well, maybe they do, too, and so could I, but I would rather take time to put the production before our audiences at least in a fairly decent way, so that the people will like it. And that is proof that I am right. I have had more than one tell me they liked it so well they intended seeing it again.

You know, Mr. Richardson, that if a projector be forced above ninety feet per minute there will be jumps in the picture, unless the gate tension be altogether too tight, which is very hard on both the projector mechanism and the film.

I would certainly like to have your view in print on this matter. My manager agrees with me, but is inclined to lean a bit toward the other man's idea.

It is a shame that a "manager" (?) who insists in abusing the projectors, the film, the audiences and the productions in his own house must rush around attempting to get other managers to do the same! Of course seven reels CAN be shot through a projector in fifty minutes. It would be physically possible to do it in forty, so why in God's name is this "manager" permitting his projectionists—no his "OPERATORS" is right—to waste that ten minutes? But why waste any time at all. Why not just take the reels and throw them at the screen, one at a time or all in a bunch. That could be done in less than half a minute, and thus much time would be "saved."

Outrageous

Really, brother, such outrageous overspeeding of projection makes me want to explore the cavity in the top of the head of the man who does it, just to see whether it is filled with just plain sawdust, or a mixture of sawdust and brains.

You are full one hundred percent right! The manager who jams films through at the rate of 7,000 feet in fifty to sixty minutes not only is committing an outrage on his own patrons, but also is committing an outrage upon his projectors, upon the actors appearing upon his screen and upon the producer unfortunate enough to have his productions in that theatre. Not only that, but he is outraging every exhibitor who uses those films thereafter, because as you have yourself pointed out, such speed compels a projector gate tension which strains the film sprocket holes and abrades their delicate edges, which must be mechanically true down to as infinitesimal a measurement as one ten-thousandth of an inch, if the picture is to be steady on the screen.

Try Speed on "Act"

As to your own manager, tell him, for me, that to speed up the projection beyond normal means that he simply is compelling the actors appearing on his screen to work at whirlwind speed. He also has an "act" on, you say. Well, let him instruct the actors (musicians, you say they are) to work fast—to speed up, and see what they say to him.

No brother, there is but one right and decent way to project motion pictures, and that is at camera speed—the speed which produces the most natural action on the screen. My suggestion to your manager would be that next time the other man comes with such advice, he show him the door and tell him to go back and ruin his own show all he wants to, but to let yours alone. Maybe he gives the advice he does because he sees you place quality ahead of quantity, and he is a quantity-and-to-hell-with-quality fiend. He may merely wish to drag you down to his level.

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By

JOHN GRIFFITHS

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Something of Interest to Theatre Owners and Builders

AS a motorist depends on his automobile to carry him to his destination, so does the theatre owner depend upon a "full house" to bring him ample returns. The larger the investment in your theatre, the more important becomes the necessity to eliminate waste space.

It is therefore both an engineering and an architectural problem, not only dealing with the chair itself, but with the correct seating arrangement to give greatest capacity without crowding or obstructing view.

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Thirty Days Extension on Code Hearings Demanded by Exhibitors

PROPOSED changes in the Building Code of New York State, so drastic in many instances that owners of motion picture theatres declare that their enforcement would put hundreds of smaller houses absolutely out of business and entail an expenditure running into vast sums at large houses, were explained last week at hearings held by the State Industrial Board in Buffalo, Rochester, Syracuse, Albany and New York City.

In practically all places motion picture exhibitors and theatre owners demanded an extension of thirty days in order to become better acquainted with the provisions of the law as well as to file briefs and suggestions.

Few theatre owners in New York State apparently realize the danger that exists through the possible adoption of the proposed state standard building code. It was said, however, at the close of the week's hearings that there was absolutely no possibility of the code being adopted in its present form.

Two years ago a law was passed in New York State authorizing the Industrial Board to prepare a code for betterment of fire exits and to safeguard those attending theatres and public amusements. This law followed the disaster at one of the Washington, D. C., houses.

Roy Smith Acted as Spokesman

The hearing in Albany was held at the State Capitol February 7. Roy Smith, secretary of the Albany Chamber of Commerce, acted as spokesman for a group of theatre owners, which included Oscar Perrin, of the Leland and the Clinton Square theatres; George Roberts, manager of the Colonial Theatre, and president of the local motion picture theatre owners' association: C. H. Buckley, owner of the Leland and Clinton Square theatres; Uly S. Hill, managing-director of the Mark Strand in Albany, and the Troy in Troy.

At the close of the hearing, which lasted for about two hours, one of the exhibitors declared that the provisions of the new code were absolutely ridiculous in many respects, while another was heard to remark that the present code was drastic enough, and that there was no need of imposing additional hardships and expense on the theatres of New York State just as they were getting on their feet.

"If these provisions were lived up to," said one exhibitor, "it would put hundreds of the smaller houses out of business and would cost others such a pretty penny that they might just as well close up. There are some changes proposed that are absolutely out of the question. The code applies to the most modern houses, and would require certain changes even in these places."

In Albany the theatre owners are planning to co-operate with the Chamber of Commerce, and a meeting will be called in the near future to more carefully outline some plan of action.

At the Buffalo hearing, held February 4, George E. Eichenlaub, the theatre architect, whose warning appeared in our issue of February 9, evidently went so far as to actually read the whole document regardless of the time it took to do so.

When he took the floor his copy of the code was so covered with notes that he hesitated to start with his suggestions. He opened with: "With due respect to the board, etc., I feel that the code should not be discussed farther. It is useless, futile, and a mere copy of other laws that have failed in practice.

"I would recommend that you take a fresh start and write a short—not to exceed five pages—document that will direct an owner to use competent advice and furnish him with a list of state registered architects and engineers; then, for the benefit of the architects, direct them as to minimum requirements as to exits, aisle widths, floor slopes, step heights and seat spacing. (Pennsylvania covers these factors in seven pages, and is working out very good, barring only a few items.)

Read the Comments of JOHN J. ZINK on page 680

Cover the Engineer

"Then cover the engineer as to construction somewhat as follows: He is to make the structural design, and, on completion of the building, he is to file an affidavit that the building is constructed in accordance with his design and in his opinion is good for a certain term of years (depending on the construction). At the end of this time the state is to notify the owner that he is to have a registered engineer inspect the work and make such repairs as the deterioration of the structure would make necessary, after which he would file a further affidavit that the structure is good for another period of years, and so repeat during the life of the structure.

Make Engineer Responsible

"If the structure develops weakness before the time set then the engineer is to be responsible and pay the damages incident to making the structure good, and suffer the loss of his right to practice under the law; if the structure falls with loss of life then the engineer is to be imprisoned in addition."

About this time the board informed Mr. Eichenlaub that it had no power to make law, and the discussion must be confined to the paper as written.

Mr. Eichenlaub then brought out the fact that the section regarding concrete construction was antiquated and was not in accord with modern practice. Mr. Skaer, of the Corr-bar Co., and a prominent engineer, corroborated this statement, and went into detail, showing why this was so.

Restriction of Progress

The steel section was then attacked and shown to be wanting in certain requirements as tending to restrict progress in the arts of construction through no provision to recognize cheaper or better methods of accomplishment, which proved a point in favor of Eichenlaub's suggestion.

The meeting was not very well attended, and most of the discussion revolved about existing buildings which are deficient in one or many directions. Not much information was to be gained, as the board had no authority and thought best to play "safe."

Amendment of Ohio Code

Since this meeting information is at hand that a similar code in Ohio, which has been in operation for the past twelve years, and has almost entirely stopped smaller town theatre construction, though permitting existing fire-traps to exist as a menace, has recently been amended so that a new commission is established which has power to modify the provisions of the code.

The film exchanges, the theatre owners and others interested must get busy right now. After this code becomes a law, to change it will be impossible, and will require fifty times the energy and money to even get a concession.

The smaller houses are the backbone of the industry, and if these are compelled to pay less for their pictures and still charge double for admissions the effect on the business will at least be felt. The time to act is now, and it is to be hoped that a concerted movement will be made and some interest shown.

George Cohen Was Lonesome

At the hearing held at the headquarters of the Department of Labor, State of New York, 120 East Twenty-eighth Street, on Friday morning, February 11, no representative of any theatre owners' or film organizations were present.

The sole exhibitor who attended the meeting was George Cohen, of the George Cohen Theatrical Enterprises, which operates five picture houses—the Strand, the Rialto and the Best of Poughkeepsie and Cohen's Opera House and the Star of Newburgh.

Mr. Cohen evidently came prepared to shoot the proposed code full of holes verbally. On learning, however, that written protests received within thirty days from the date of hearing would be given consideration he made known his intention of filing a written protest within that time.

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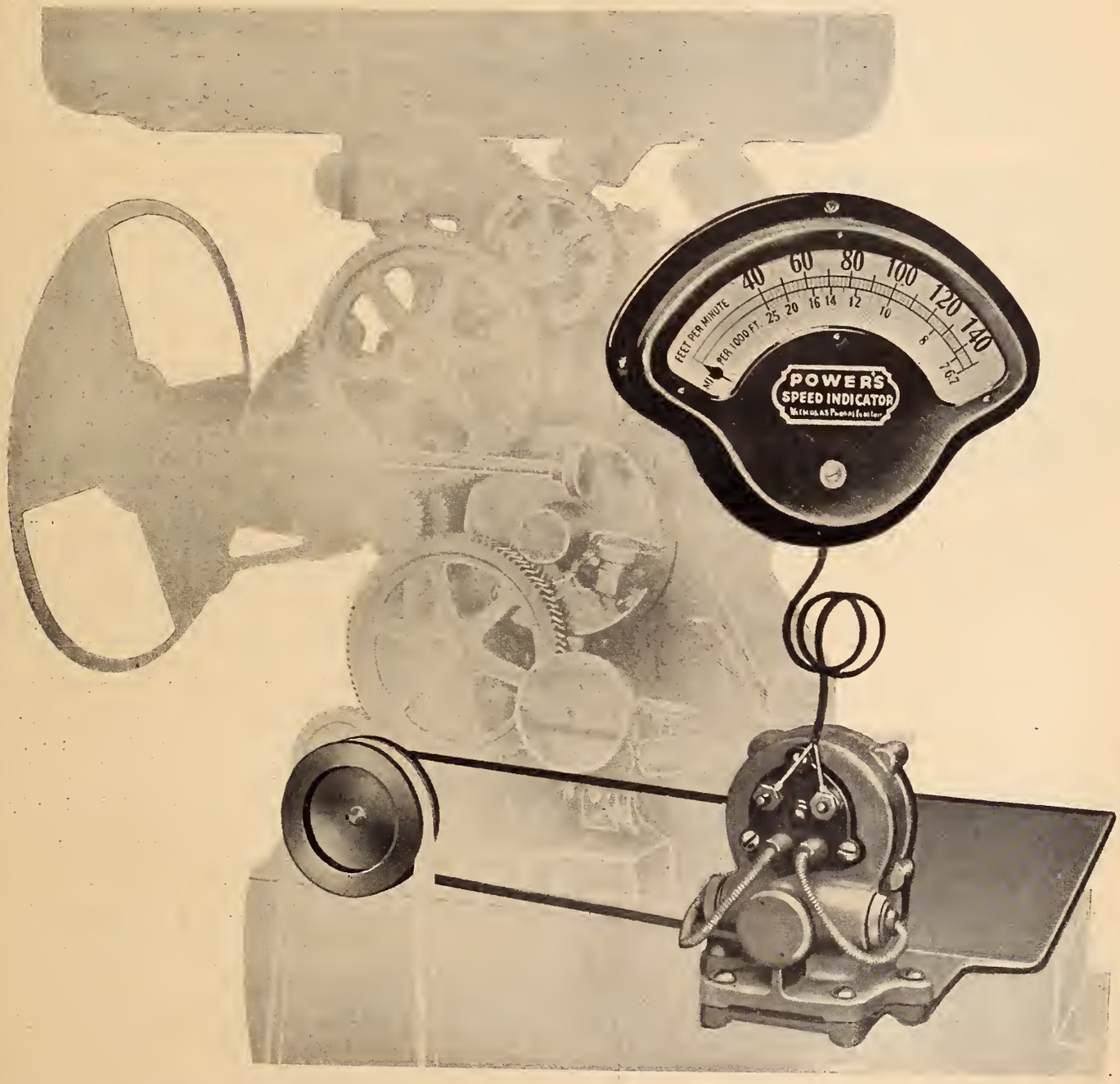

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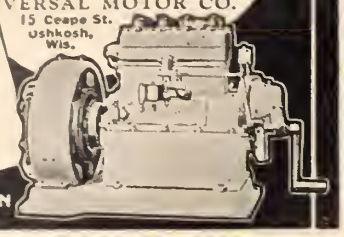
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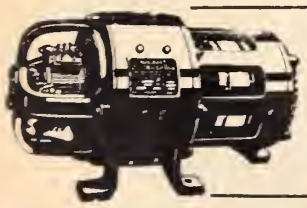
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A Baltimore Architect Comments On Mr. Eichenlaub's Contribution

COMMENTING on the article entitled "How Proposed New Theatre Law Affects the Small Town Houses," which appeared in our issue of February 9, John J. Zink, of Baltimore, a member of the American Institute of Architects, says:

Moving Picture World, New York:

The subject of building laws as they relate to theatres is one of considerable interest, and, as a rule, they are written by people who, while they may be sincere in trying to protect the public against accidents, etc., are nevertheless subject to the influences of all sorts of temptations, with the natural result that some of the stipulations in nearly every code provide no safety whatever, but, on the other hand, increase the cost of building theatres unnecessarily.

Experience teaches that the old codes, as well as many that have been recently rewritten, serve to increase the cost of building without producing the intended safety. It is therefore quite natural to suspect that the one in question will follow the traditional methods, and the results will be the same as in other cases. Therefore, on general principles, I find myself in agreement with Mr. Eichenlaub, whose articles in your February the ninth issue warns of the conditions which will exist as a result of the adoption and passage of the new law.

If the exhibitors and others are as wide-awake as I have reason to believe they are the legislative machinery at Albany will certainly hear from them in no uncertain terms that the new law is objectionable, because I believe it is realized that, "once passed and adopted, it will be practically impossible to change the law into a reasonable instrument."

Of Nation-Wide Interest

There is something more than the interests of the New York exhibitors at stake in this matter. Without agreeing to the oft-repeated statement "that the best always comes from New York" I am nevertheless frank in granting that what New York does is often copied by other communities.

Therefore, if the exhibitors allow their lawmakers to put this law over on them it is expected that nearly every other community in the country sooner or later will follow suit, and the fight against prohibitive and nonsensical building laws for theatres will be a long-drawn-out and unsatisfactory proposition. Therefore, since the idea originated in New York, why not keep it there and settle it for the benefit of all concerned?

Examples of Inconsistency

I shall take the liberty of citing only one point which, I believe, will show some of the inconsistent theories controlling the framing of laws. It is that of live loads for floors. Why should Baltimore and San Francisco, for instance, stipulate as the allowable live load 75 pounds per square foot, and Boston and Pittsburgh demand 125 pounds? Both cannot be correct.

Either one is too light and should be made heavier, or the other is too heavy and should be made lighter, thereby saving the exhibitor considerable expense. History proves that there have been no theatre failures, so far as I know, in Baltimore and San Francisco, due to light construction, and therefore, it is perfectly safe to assume that the floor loading in these two cities is sufficient for all purposes. That being the case the other stipulations are too heavy and, as stated above, the exhibitor who is building a house bears the burden.

The Time Is Ripe

It seems to me that the time is ripe for some movement having for its object the elimination of such inconsistencies in building laws throughout the country; there are many more. But I do not mean to say that it should be accomplished through the Federal Government; there is too much Federal Government in affairs of this kind now. (Mr. Herbert Hoover, some time ago, suggested the framing of a uniform building code). Such inconsistencies do not only affect theatres, but general building as well and the proper "lining up" of the entire building industry, including engineers, architects, owners and in fact all who are concerned, would develop into such an impressive body that I venture to say, the authorities would certainly "take notice" and try to accomplish something for the benefit of the entire nation, along the lines above suggested.

What we need is less law and worded in such a way that they can be interpreted in only one way and not as now frequently happens that every officer puts a different construction on them.

Very truly yours,
JOHN J. ZINK.

It's True Economy to Consult an Architect

Orangeburg, S. C., February 5, 1924.

Moving Picture World,
New York City.

We are writing you for a little information. The legitimate (road show) house here some time back was condemned and since that time no shows have made this town. We are thinking of taking over the property, tearing out the inside work, and using the outside walls, remodel it into a modern theatre.

Can you give us the name of some book which deals with this subject, that is giving plans of theatres, etc.? We do not wish to go into anything very expensive, but simply wish to remodel as cheaply as we can to get by.

Very truly yours,
J. I. SIMS, Manager,
Reliance and Bluebird Theater.

We know of no book which deals with the alteration of theatres.

The best advice that we can give you is to consult an architect who has had experience in designing picture theatres.

Either building or altering a picture theatre involves considerably more than a set of plans. Specifications must be in accordance with the State Building Code and local modifications of same, and only an architect or builder with architectural experience is in a position to meet these requirements.

You will appreciate this situation when we advise you that the portion of the Building Code for the State of New York affecting picture theatres covers the equivalent of a column of small type 320 inches long by four inches wide and that the violation of any portion of it would cause greater expense than would an architects' fee.

Houses Opened

FORT PAYNE, ALA.—G. L. Brock plans to open moving picture theatre in new Wright Building.

CHARLESTON, ARK.—Mrs. N. T. Screeton will move Pastime Theatre to new location.

TAMPA, FLA.—New Bonita Theatre, with seating capacity of 1,000, will open soon with first-run pictures.

WAUCHULA, FLA.—Royal Theatre will open soon under management of George Stanarus.

MT. OLIVE, ILL.—New Grand Theatre, with seating capacity of 500, owned by John Rammes and James Lawson, will open shortly.

INDIANA HARBOR, IND.—Garden The-

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atre, one of Lake County's most beautiful new houses, will open shortly.

ROCK ISLAND, ILL.—Anthony W. Billburg has leased building at 217 Twentieth street, and plans to open moving picture theatre as soon as alterations are completed.

*STONINGTON, ILL.—T. W. Hooper, of Gem Theatre, plans to open up-to-date moving picture theatre.

BELFAST, ME.—New Colonial, a moving picture house, will open soon.

KEEWATIN, MINN.—Grand Theatre, costing $50,000, has opened.

ALBANY, N. Y.—Albany Theatre has reopened under management of Michael Freedman.

SCHENECTADY, N. Y.—New Cameo Theatre, with seating capacity of 800, has opened.

WHITEHALL, N. Y.—Capitol Theatre has opened.

ZANESVILLE, O.—Zane Theatre Company has opened first community theatre, the Zane, costing $50,000.

LENOIR CITY, TENN.—People's Theatre, costing over $10,000, has opened with first-class picture policy. Owners are C. S. Hughes, James M. Hair, George M. Statyon, Willard C. Williams. Joseph Howard is manager.

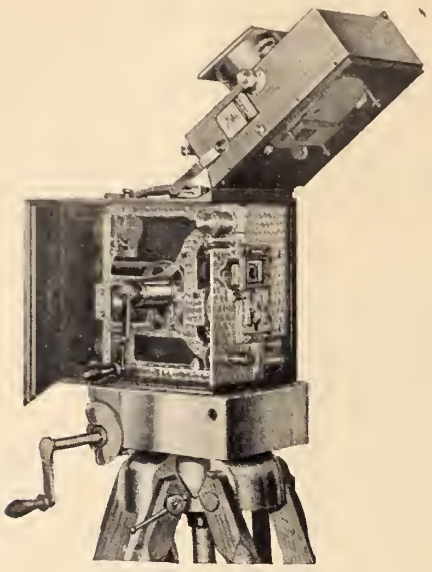
MARTIN, TENN.—A. L. Atkins and R. H. Reynolds, operating Lillian Theatre, propose to move to newer and larger quarters in near future.

DALLAS, TEXAS.—New Circle Theatre has opened.

ROCK SPRINGS, WYO.—Rex Amusement Company will open moving picture theatre in Oracle Building.

New Debrie Interview Is Quite Some Camera

The new Debrie Interview camera, an addition to the long line of Debries manufactured by Andre Debrie, of Paris, just received by the American Debrie Agency, the Motion Picture Apparatus Company, Inc., 118 West 44th Street, New York City, was designed for newsmen, for the use of whom it is particularly adapted, as it weighs but fourteen pounds and is extremely compact.



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Its usefulness, however, will not be confined to news reel service, as it is built precisely like the professional Debrie, and is equipped with the same movement and has the same body construction of five-ply walnut. It lacks but the automatic dissolving shutter and those other attachments which are necessary only where big production work is being shot.

Some of Its Meritorious Features

A few of the features which will make the Interview extremely popular are a quick lens changing device, focusing and diaphragm bars that can be operated from the rear, a film reverse, a take-up, a film punch, and a direct focus tube to aperture.

The camera is fitted with a two-inch F 3.5 Tessar lens, two magazines and a case.

The price at which the Motion Picture Apparatus Company is offering this camera brings it well within the reach of the most economical purchaser.

Taylor T. Fogel Dies Suddenly in Allentown

We learn with regret of the sudden death of Taylor T. Fogel, which occurred on Saturday, February 2.

Mr. Taylor, who was secretary and plant manager of the Automatic Devices Company, of Allentown, Pa., was responsible for the invention of the A. D. C. Automatic Curtain Control, its development and the methods of manufacture employed by same.

Prior to the formation of the Automatic Devices Company he was associated with various branches of the Bell Telephone Company, and invented and patented many ingenious telephone devices.

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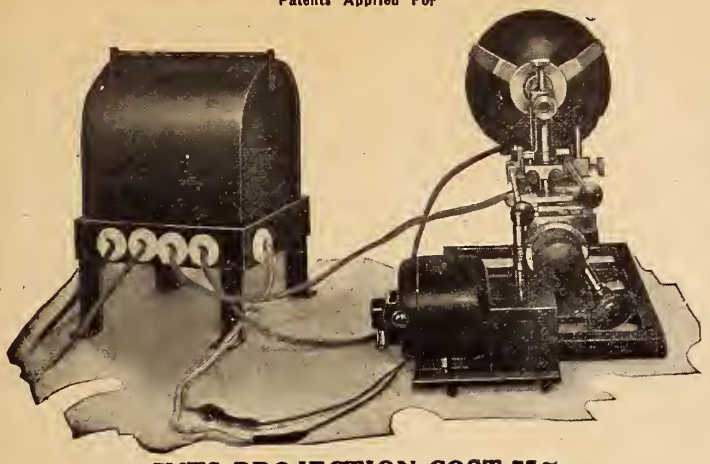

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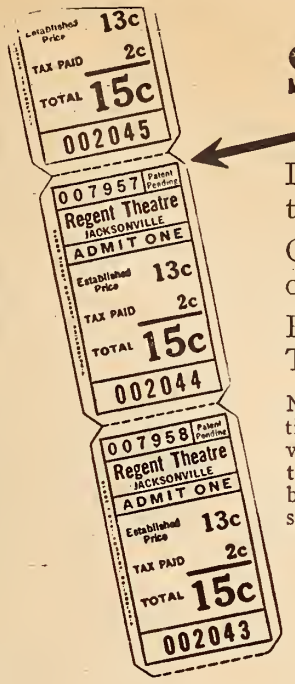

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The Week's Record of Albany Incorporations

A decided slump occurred in the number of motion picture companies incorporating in New York State during the week ending February 9.

Following are the names, capitalization and directors:

Moeller Theatre Service, Inc., $25,000. Shirley Kesand, Blanche Steinberg, Edmond Dewan, New York City.

Junee Holding Corporation, $25,000, Nicholas, Fanny and Albert Cooper, New York City.

Heartstone Pictures, Inc., with M. V. Kress, Brooklyn; M. C. Lynch, Isidor Tatt, New York City.

Hepworth Productions, Inc., R. T. Cranfield, Joseph Di Lorenzo, M. Kaufman, New York City, the capitalization of the last two companies not appearing in the papers filed.

Theatres Projected

WASHINGTON, D. C.—W. S. Plager, 1930 Kearney street, N. E., is preparing plans for one-story brick and stone moving picture theatre and store building, 60 by 100 feet, to be erected at 18th street and Rhode Island avenue, N. E., to cost $100,000.

PENSACOLA, FLA.—Saenger Amusement Company plans to erect theatre on Intendencia street.

CHICAGO, ILL.—Lubliner & Trinz, 25 East Jackson Boulevard, have plans by Walter W. Ahlschlager, Inc., 65 East Huron street, for three-story brick and reinforced concrete theatre, dance hall and office building, 200 by 240 feet, to be erected at Belmont and Lincoln streets, to cost $1,750,000. Theatre will have seating capacity of 3,000.

CHICAGO, ILL.—John Hocke, 7602 Chappel avenue, is preparing plans for one-story brick theatre and store building, 50 by 125 feet, to cost $30,000. Theatre will have seating capacity of 750.

GALVA, ILL.—J. H. Best Estate, Best Hotel, contemplates erecting two-story brick theatre on Market street.

PARK RIDGE, ILL.—Park Ridge Amusement Company has plans by Elmer F. Behrens, 400 North Michigan avenue, Chicago, for two-story brick and terra cotta trim moving picture theatre, store and office building, 75 by 165 feet, to cost $125,000.

EVANSVILLE, IND.—Cleveland capitalists plan to erect theatre on site of the Chadwick at Third and Sycamore streets, to cost $500,000.

ORLEANS, IND.—M. Switow, of Louisville, president of the Laurence Theatrical Corporation, has purchased Sharwell Building and plans to convert it into an up-to-date moving picture theatre.

MISSOURI VALLEY, IA.—H. J. Culavin and H. C. Hoss have purchased interest of W. A. Smith in Moreland Amusement Company and plan to erect new fireproof moving picture theatre on Erie street.

WORTHINGTON, MINN.—Nick Casareto, 301 Tenth street, has plans by Lang, Raugland & Lewis, Essex Building, Minneapolis, for one-story brick fireproof theatre and store building, 50 by 66 feet, to be erected on Tenth street.

BROOKLYN, N. Y.—Samuel Gardstein, 44 Court street, is preparing plans for two-story brick moving picture theatre, store and office building and roof garden, 119 by 175 feet, to be erected at northeast corner New Utrecht avenue and 46th street, to cost $250,000.

NEW YORK, N. Y.—George Richenlaub, Commerce Building, is preparing plans for one-and-a-half story brick and tile theatre and store building, 40 by 120 feet, to cost $150,000.

COLUMBUS, O.—J. A. Jackson, 775 East Long street, is preparing plans for one-story brick and stone moving picture theatre to be erected on Long street, near Garfield, to cost $25,000.

BROKEN ARROW, OKLA.—Mrs. W. T. Brooks plans to erect new theatre on site of the Crystal, recently destroyed by fire.

HASTINGS, PA.—L. O. O. M. has plans by W. S. Powell, 220 Ohio street, Johnstown, for two-story brick theatre and lodge building, 40 by 120 feet, to cost $40,000.

GEORGETOWN, WASH.—C. F. Martin will erect moving picture theatre, to cost $35,000.

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MOVING PICTURE WORLD

VOLUME 66 JANUARY—FEBRUARY, 1924

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during January and February, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Abont Face (2 reels) (Educational Juveniie Comedy) (Review—February 9).
Abraham Lincoln (12,000 feet) (Featured Cast) (Directed by Phil E. Rosen) (Al and Ray Rockett) (Review—February 2).
After The Ball (6,500 feet) (Based on the song by Charles K. Harris) (Directed by Dallas Fitzgerald) (F. B. O. by Anderson Pictures for T. O. D. C.) (Review—January 5).
Aggravating Papa (2 reels) (Educational Christie Comedy) (Review—February 2).
Alimony (6 917 feet) (Star cast) (Directed by James W. Horne) (F. B. O.) (Review—February 2).
Among The Missing (1 reel) (Featured Cast) (Pathe—Special, Wiii Nigh miniature drama) (Review—February 16).
Animal Athletes (1 reel) (Pathe—Sportlight) (Review—February 9).
Animals' Fair (1 reel) (Pathe—Cartoon Comedy) (Review—January 19).
Arabia's Last Alarm (2 reels) (Fox—Comedy) (Review—January 12).
At First Sight (1 reel) (Charles Chase) (Pathe—Comedy) (Review—January 5).
Average Woman (6,000 feet) (Featured Cast) (Directed by W. Christy Cabanne) (C. C. Burr) (Review—February 9).

B

Babes In The Holiywoods (2 reeis) (F. B. O.—Fighting Blood Series) (Review—January 19).
Bar-Fly (1 reel) (Pathe—Dippy-Doo-Dad Comedy) (Review—January 19).
Beauty and the Feast (2 reeis) (F. B. O. Fighting Blood Series) (Review—January 12).
Big Brother (7,080 feet) (Based on story by Rex Beach) (Tom Moore) (Directed by Allan Dwan) (Paramount) (Review—January 5).
Big Business (2 reels) (Pathe—Our Gang Comedy) (Review—Fegruary 9).
Big Idea (1 reel) (Snub Pollard) (Pathe—Comedy) (Review—January 12).
Black Oxen (7,937 feet) (Based on novel by Gertrude Atherton) (Corrine Griffith) (Directed by Frank Lloyd) (First National) (Review—January 19).
Black Sheep (1 reel) (Pathe—Cartoon) (Review—January 19).
Breathless Moment (5,556 feet) (William Desmond) (Directed by Robert Hill) (Universal) (Review—February 9).
Broncho Express (2 reels) (Clyde Cook) (Educational Comedy) (Review—February 16).
Busy Buddies (2 reels) (Neal Burns) (Educational—Christie Comedy) (Review — February 16).
Butterfly (1 reel) (Educational—Secrets of Life Series) (Review—January 26).

C

Caddy (2 reels) (Buddy Messinger) (Universal—Century Comedy) (Review—January 19).
Call of the Game (1 reel) (Pathe—Sportlight) (Review—January 12).
Canadian Alps (1 reel) (Fox—Educationai) (Review—January 26).
Captain Kidder (1 reel) (Pathe—Cartoon) (Review—February 23).
Conductor 1492 (6,500 feet) (Johnny Hines) (Warner Brothers) (Directed by Edward Hines) (Review—February 23).
Cowboy Sheik (2 reeis) (Will Rogers) (Pathe Comedy) (Review—February 2).

D

Daddies (6,800 feet) (Based on Belasco play by J. L. Hobble) (Warner Brothers) (Directed by William E. Seiters) (Review—February 23).
Don't Call It Love (6,475 feet) (Adapted from Julian Street's novel "Rita Coventry") (Directed by William C. DeMille) (Paramount) (Review—January 5).
Down In Jungle Town (1 reel) (Joe Martin) (Universal—Comedy) (Review—February 9).

E

Easy Work (1 reel) (Slim Summerville) (Universai) (Review—February 23).

F

Fast Express (Wiiiiam Duncan) (Universal—Serial) (Review—February 9).
Flaming Barriers (5,821 feet) (Directed by George Melford) (Paramount) (Review — February 9).
Flowers of Hate (1 reei) (Educational—Bruce) (Review—January 19).
Fool's Awakening (5,763 feet) (Based on W. J. Locke's story "The Tale of Triona") (Harrison Ford) (Directed by Harold Shaw) (Metro) (Review—February 16).
Frontier Women (3 reels) ("Chronicle" Series) (Pathe) (Review—January 26).

G

Gentle Julia (5,837 feet) (Based on novel by Booth Tarkington) (Bessie Love) (Directed by Rowland V. Lee) (Fox) (Review—January 19).
Girls Will Be Girls (2 reels) (Universal—Fighting Blood) (Review—February 2).
Good Old Days (1 reel) (Pathe—Cartoon) (Review—January 12).
Governor's Lady (7,669 feet) (Based on stage play written by Alice Bradley and produced by David Belasco) (Jane Grey) (Directed by Harry Millarde) (Fox) (Review—January 5).
Great White Way (10,000 feet) (Based on H. C. Witwers magazine story, Cain and Mabel) (Anita Stewart) (Directed by E. Mason Hopper) (Cosmopolitan) (Review — January 12).
Grit (5,800 feet) (Glenn Hunter) (Directed by Frank Tuttle) (Hodkinson) (Review—January 12).

H

Half-Back of Notre Dame (2 reels) (Pathe—Sennett Comedy (Review—February 23).
Hats Off (2 reels) (Universal—Western) (Review—February 9).
Haunted Hills (1 reel) (Educationai—Bruce) (Review—January 19).
Heart Bandit (4,900 feet) (Viola Dana) (Directed by Oscar Apfel) (Metro) (Review—January 19).
He Loops To Conquer (2 reels) (Universal—Series) (Review—January 19).
Help One Another (2 reels) (Pathe—Comedy) (Review—January 26).
Here And There (1 reel) (Educational)—Comedy) Review—February 9).
Heritage of the Desert (5,785 feet) (Based on novel of same name by Zane Grey) (Star cast) (Directed by Irvin Willat) (Paramount) (Review—February 2).
Highly Recommended (2 reels) (Al. St. John) (Fox Comedy) (Review—February 9).
Home-Makers, The (Educational—Bruce) (Review—January 19).
Hook And Ladder (5,568 feet) (Hoot Gibson) (Directed by Edward Sedgwick) (Universal) (Review—January 19).
Hoodman Blind (5,434 feet) (Based on stage play by Henry Arthur Jones and Wilson Barrett) (David Butler) (Directed by John Ford) (Fox) Review—January 26).
Humming Bird (7,577 feet) (Based on play by Maude Fulton) (Gloria Swanson) (Directed by Sidney Olcott) (Paramount) (Review—January 26).

I

Innocence (5,923 feet) (Based on story "Circumstances Alter Divorce Cases) (Anna Q. Nilsson) (Directed by Edward J. LeSaint) (C. B. C.) (Review—January 26).

J

Jack O' Clubs (4,717 feet) (Adapted by Rex Taylor from Gerald Beaumont's story) (Herbert Rawlinson) (Directed by Robert F. Hill) (Universal) (Review—February 16).
Jail Bird (1 reel) (Featured cast) (Universal—Comedy) (Review—February 16).
Jean of Heceta Head (1 reel) (Educational—Bruce) (Reviw—January 19).
Johnnie's Swordfish (1 reel) (Fox—Educational) (Review—January 5).
Judgment Of The Storm (6,329 feet) (Lloyd Hughes) (Directed by Del Andrews) (F. B. O) (Review—January 5).
Just A Minute (1 reel) (Charles Chase) (Pathe—Comedy) (Review—February 2).
Just Off Broadway (5,444 feet) (John Gilbert) (Directed by Edmund Mortimer) (Fox) (Review—February 2).

K

Keep Going (2 reels) (Jack Earle) (Universal Comedy) (Review—February 9).
Kid From Madrid (2 reels) (Universal—"Leather Pushers) (Review—January 5).

L

Ladies to Board (6,100 feet) (Tom Mix) (Fox) (Directed by J. G. Blystone) (Review—February 23).
Last Outlaw (2 reels) (Universal—Western) (Review—January 5).
Lest We Forget (1 reel) (Educational—Songs) (Review—January 19).
Let Not Man Put Asunder (8 reels) (Based on story by Basil King) (Pauline Frederick) (Directed by J. Stuart Blackton) (Vitagraph) (Review—January 26).
Lone Larry (2 reels) (Featured cast) (Universal—Comedy) (Review—February 16).
Lonesome (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—February 16).
Love Master (6,779 feet) (Strongheart) (Directed by Laurence Trimble) (First National) (Review—January 19).
Loving Lies (6,526 feet) (Based on Peter B. Kyne's story "The Harbor Bar") (Evelyn Brent) (Directed by W. S. Van Dyke) (Associated Authors) (Review—February 2).
Lullaby (7,179 feet) (Jane Novak) (Directed by Chester Bennett) (F. B. O.) (Review—January 12).

M

Man From Wyoming (4,717 feet) (Based on novel "Wyoming" by William MeCleod Raine) (Jack Hoxie) (Directed by Robert North Bradbury) (Universai) (Review — January 26).
Mandarin (1 reel) (Neely Edwards, Bert Roach) (Universal—Comedy) (Review — February 2).
Man Pays (1 reel) (Pathe—Comedy) (Review—February 16).
Man Who Smiled (2 reels) (Pathe—Drama) (Review—February 16).
Man Who Would Not Die (2 reels) (Pathe—Drama) (Review—February 2).
Marriage Circle (8,300 feet) (Florence Vidor) (Directed by Ernest Lubitsch) (Warner Brothers) (Review—February 16).
Midshipman's Cruise (1 reel) (U. S. Navy) (Review—February 2).
Miscarried Plans (2 reels) (Bob Reeves) (Universal—Western) (Review—February 2).
Movie Pioneer (1 reel) (Educationai—Hodge-Podge) (Review—February 9).
My Friend (2 reels) (Lloyd Hamilton) (Educational—Comedy) (Review—January 5).
My Man (6,800 feet) (Dustin Farnum) (Vitagraph) (Based on novel by George Randolph Chester) (Directed by David Smith) (Review—February 23).

N

Name The Man (8 reeis) (Adapted from Sir Hall Caine's novel "The Master of Man) (Mae Busch) (Directed by Victor Seastrom) Goldwyn) (Review—January 12).
Neck And Neck (2 reels) (Jack White) (Educational—Mermaid Comedy) (Review—January 26).
Net (6,000 feet) (Based on book and play by Maravene Thompson) (Barbara Castleton) (Directed by J. Gordon Edwards) (Fox) (Review—February 9).
New Wilderness Tales (1 reel) (Educational) (Review—January 19).
Next Corner, The (7,091 feet) (Paramount) (Based on novel by Kate Jordan) (Directed by Sam Wood) (Review—February 23).
No More Women (6,186 feet) (Matt Moore) (Directed by Lloyd Ingraham) (Associated Authors) (Review—February 2).
Not A Drum Was Heard (4,823 feet) (Charles Jones) (Directed by William Wellman) (Fox) (Review—February 9).

O

Obey The Law (2 reels) (Universal—Comedy) (Review—January 5).
Oh Captain (1 reel) (Educational—Cameo) (Review—February 23).

Oh Girls (1 reel) (Virginia Vance, Cliff Bowes) (Educational—Comedy) (Review — January 26).
Old Friends (1 reel) (Educational—Song Series) (Review—February 16).
Olympic Mermaids (1 reel) (Pathe—Sport) (Review—February 23).
One Night It Rained (2 reels) (Educational—Comedy) (Review—January 12).
One Of The Family (1 reel) (Charles Chase) (Pathe—Comedy) (Review—January 26).
One Spooky Night (2 reels) (Billy Bevan) (Pathe—Comedy) (Review—January 26).
Other Men's Daughters (5,936 feet) (Bryant Washburn) (Directed by Ben Wilson) (Grand Asher) (Review—January 19).
Over The World With Roosevelt (3,500 feet) (Roosevelt Memorial) (Review—January 26).
Own A Lot (2 reels) (Universal—Comedy) (Review—January 26).

P

Painted People (5,700 feet) (Adapted from Richard Connell's story "The Swamp Angel") (Colleen Moore) (Directed by Clarence Badger) (First National) (Review — February 9).
Paris Lights (1 reel) (Syd Smith) (Educational—Comedy) (Review—January 12).
Pathe Review No. 1 (1 reel) (Review—January 12).
Pathe Review No. 2 (1 reel) (Review—January 12).
Pathe Review No. 3 (1 reel) (Review—January 19).
Pathe Review No. 4 (1 reel) (Review—January 26).
Pathe Review No. 5 (1 reel) (Review—February 2).
Pathe Review No. 6 (1 reel) (Review—February 9).
Pathe Review No. 7 (1 reel) (Review—February 16).
Pathe Review No. 8 (1 reel) (Review—February 23).
Perfect Lady, A (1 reel) (Charles Chase) (Pathe Comedy) (Review—February 23).
Peter Stuyvesant (3 reels) (Pathe) (Chronicles of America Series) (Review—February 23).
Phantom Justice (6,238 feet) (Rod LaRocque) (Directed by Richard Thomas) (F. B. O.) (Review—January 26).
Picking Peaches (2 reels) (Harry Langdon) (Pathe—Comedy) (Review—February 2).
Pied Piper Malone (7,264 feet) (Thomas Meighan) (Directed by Alfred E. Green) (Paramount) (Review—February 9).
Plastigrams (1 reel) (Educational—Stereoscopic) (Review—February 23).
Political Pull (2 reels) (Pathe—Spat Family Comedy) (Review—February 23).
Postage Due (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—February 16).
Powder And Smoke (1 reel) (Charles Chase) (Pathe—Comedy) (Review—February 9).
Pure Grit (4,571 feet) (Based on novel "A Texas Ranger" by William Macleod Raine) (Roy Stewart) (Directed by Nat Ross) (Universal) (Review—January 5).
Rat's Revenge (1 reel) (Pathe—Cartoon) (Review—February 2).

Q

Quit Kidding (2 reels) (Buddy Messinger) (Universal—Century) (Review—February 23).

R

Rendezvous (7,415 feet) (Conrad Nagel) (Directed by Marshal Neilan) (Goldwyn) (Review—January 12).
Restless Wives (6 reels) (Doris Kenyon) (Directed by Gregory La Cava) (C . C. Burr) (Review—February 16).
Rich Pup (2 reels) (Universal—Century) (Review—January 12).
Ride 'Em Cowboy (2 reels) (Bobby Vernon) (Educational—Comedy) Review—January 5).
Rivals (1 reel) (Universal—Comedy) (Review—January 5).
Rock-Bound Brittany (1 reel) (Fox—Educational) Review—February 23).
Rural Romance (1 reel) (Pathe—Cartoon) (Review—February 16).

S

Sailor's Life (1 reel) (Educational—Hodge Podge) (Review—January 19).
School Pals (2 reels) (Fox—Comedy) (Review—February 16).
Shadow Of The East (5,874 feet) (Based on novel by E. M. Hull) (Frank Mayo) (Directed by George Archainbaud) (Fox) (Review—February 16).
Smithy (2 reels) (Stan Laurel) (Pathe—Comedy) (Review—January 19).
Song of Love ((8,000 feet) (Based on Margaret Peterson's novel, "Dust of Desire") (Norma Talmadge) (Directed by Chester Franklin, Francis Marion) (First National) ((Review—January 19).
Son of Ananias (1 reel) (Universal-Comedy) (Review—January 5).
Sporting Youth (6,712 feet) (Reginald Denny) (Directed by Harry A. Pollard) (Universal—Jewel) (Review—February 2).
Spring Fever (2 reels) (Harry Sweet) (Fox—Comedy) (Review—January 19).
Stay Single (2 reels) (Dorothy Devore) (Educational—Comedy) (Review — January 19).
Stranger (6,660 feet) (Based on story, "The First and the Last," by John Galsworthy) (Betty Compson) (Directed by Joseph Henaberry) (Paramount) (Review—February 16).
Such Is Life (2 reels) (Baby Peggy) (Universal—Comedy) (Review—February 2).
Switching Hour (2 reels) (F. B. O. Fighting Blood) (Review—January 12).

T

Taking A Chance (1 reel) (Pathe—Sport) (Review—January 26).
Telephone Girl (2 reels each) (F. B. O.—Witwer Series) (Review—February 23).
Ten Commandments (12 reels) (Theodore Roberts) (Directed by Cecil DeMille) (Paramount) (Review—January 5).
Ten Dollars or Ten Days (2 reels) (Ben Turpin) (Pathe—Comedy) (Review—January 5).
Three Miles Out (5,700 feet) (Madge Kennedy) (Directed by Irvin Willat) (Kenma) (Review—January 12).
Three O'Clock in the Morning (6 reels) C. C. Burr) (Directed by Kenneth Webb) (Review—February 23).
Through the Dark (7,999 feet) (Based on story, "The Daughter of Mother McGinn," by Jack Boyle) (Colleen Moore) (Directed by George Hill) (Goldwyn) (Review—January 19).
Tire Trouble (2 reels) (Our Gang) (Pathe—Comedy) (Review—January 12).
Tough Tenderfoot, A (2 reels) (Universal—Leather-Pushers) (Review—February 23).
Two Wagons Both Covered (2 reels) (Pathe—Rogers—Comedy) (Review—January 5).

W

Week End Husbands (6,700 feet) (Alma Rubens) (Directed by Daniel Carson Goodman) (Equity Pictures Corporation) (Review—February 16).
West of the Water Tower (7 reels) (Based on novel by Homer Croy) (Glenn Hunter) (Directed by Rolin Sturgeon) (Paramount) (Review—January 12).
When a Man's a Man (6,910 feet) (Based on Harold Bell Wright's novel) (John Bowers) (Directed by Edward D. Cline) (First National) (Review—February 16).
White Panther (4,600 fect) (Rex Baker) (Directed by Alvin J. Neitz) (Phil Goldstone) (Review—February 9).
White Sin (6,237 feet) (F. B. O.—Palmer Photoplay) Directed by William Seiter) (Review—February 23).
Why Wait (1 reel) (Universal—Comedy) (Review—January 26).
Whispered Name (5,196 feet) (Based on stage play, "The Co-respondent," by Rita Weiman and Alice Leal Pollack) (Ruth Clifford) (Directed by King Baggot) (Universal) (Review—January 19).
White Wing Monkey (1 reel) (Universal—Comedy) (Review—January 19).
Wide Open (2 reels) (Educational—Mermaid) (Review—February 23).
Woman Who Sinned (6,500 feet) (Finis Fox) (Story and direction by Finis Fox) (Review—February 23).

Y

Yankee Consul (6,148 feet) (Associated Exhibitors) (Based on musical comedy by Henry Blossom and A. G. Robyn) (Douglas MacLean—Star) (Directed by J. W. Horne) (Review—February 23).
You're Next (2 reels) (Universal—Comedy) (Review—February 16).

"A Perfect Lady"

(Pathe—Comedy—One Reel)

Charles Chase in this comedy appears as a female impersonator in an amateur show who is forced to wear his costume home. He meets with varied experiences, and is such an attractive looking "woman" that the men all want to make dates with him. While there are some amusing situations, it is hardly up to the standard of the best of this series.—C. S. S.

"Oh! Captain"

(Educational—Comedy—One Reel)

To escape "porch shieks" Auntie takes her niece on an ocean voyage. Before the ship has cast off there are some novel water scenes. Auntie's plunge from the hurricane deck into the oily water of the harbor and the antics of sailors will keep up audience pep. This is a Cameo Comedy directed by Albert Ray and featuring Cliff Bowes, Sid Smith and Virginia Vance.—T. W.

"Easy Work "

(Universal—Comedy—One Reel)

Slim Summerville and Bobby Dunn engage in rivalry for a girl in this single reeler and Slim wins by forcing Bobby to marry an old maid. Then they are both broke and try to secure Slim's wife's necklace to sell. There is an average amount of amusement in this subject and the closing situation will strike many as being quite risque.—C. S. S.

"A Tough Tenderfoot"

(Universal—Series—Two Reels)

The high standard of entertainment value reached in previous issues of the "Leather Pushers" is maintained in this one in which Kid Robertson is persuaded by a girl to stop off at a small town and "lick" a bully who according to her father's will is to become her husband if no one can outfight him. There is drama, good comedy and pathos involving an abandoned baby and the usual snappy fight in the ring.—C. S. S.

"Captain Kidder"

(Pathe—Cartoon—One Reel)

Cartoonist Paul Terry has handled this issue of the Aesop's Fables Cartoons in a manner which compares favorably with his previous offerings. There are the usual clever situations, which this time show the familiar dog, cat and mouse involved in a quest for buried treasure. Paul Terry fans will be pleased with this one.—C. S. S.

"Quit Kidding"

(Universal—Comedy—Two Reels)

In this Century Comedy, Buddy Messinger is cast as a messenger boy who in delivering a telegram gets mixed up in a hunt involving a treasure. He is waylaid, finally gets to the house, and gets mixed up in a variety of spooky experiences which involve disappearances, trap doors, etc. Buddy finds the important papers, brings about the arrest of the crooks and saves the treasure. There are several humorous situations and it is up to the standard of the average of this series.—C. S. S.

"Rock-Bound Brittany"

(Fox—Instructive—One Reel)

A variety of interesting views of this French province are contained in this number. Though only a short distance from Paris, the vast difference in the customs and costumes of the inhabitants is striking. There are many striking views of the rock-bound coast, and additional interest is given the reel by views of Marshal Foch, the commander-in-chief of the Allies during the war, who has his home there. Of interest also are scenes of mysterious stone monuments, several hundred in number, whose origin and purpose are shrouded in antiquity. —C. S. S.

Simplex

Just a Few Recent SIMPLEX INSTALLATIONS IN THE LOS ANGELES DISTRICT

THEATRES

Red Mill Theatre, Belvedere Gardens
Pictorial Theatre, Los Angeles
Columbus Theatre, San Bernardino
York Theatre, Los Angeles
Savoy Theatre, San Diego
American Theatre, Ventura
New Mission Theatre, East Bakersfield
Los Alomas Theatre, Los Alomas
Bard's Hollywood, Los Angeles
Star Theatre, Maricopa
Mission Theatre, Glendora
Cabrillo Theatre, San Pedro
Hollywood Theatre, Los Angeles
California Theatre, Pomona
Criterion Theatre, Santa Monica

SCHOOLS

Orcutt Union School, Orchid
La Conte Jr. High School, Hollywood
Citrus Union High School, Glendora
Sentous Jr. High School, Los Angeles
St. Mary's Academy, Los Angeles

CHURCHES

Belmont Heights M. E. Church, Long Beach
First M. E. Church, Los Angeles
First M. E. Church, Pasadena

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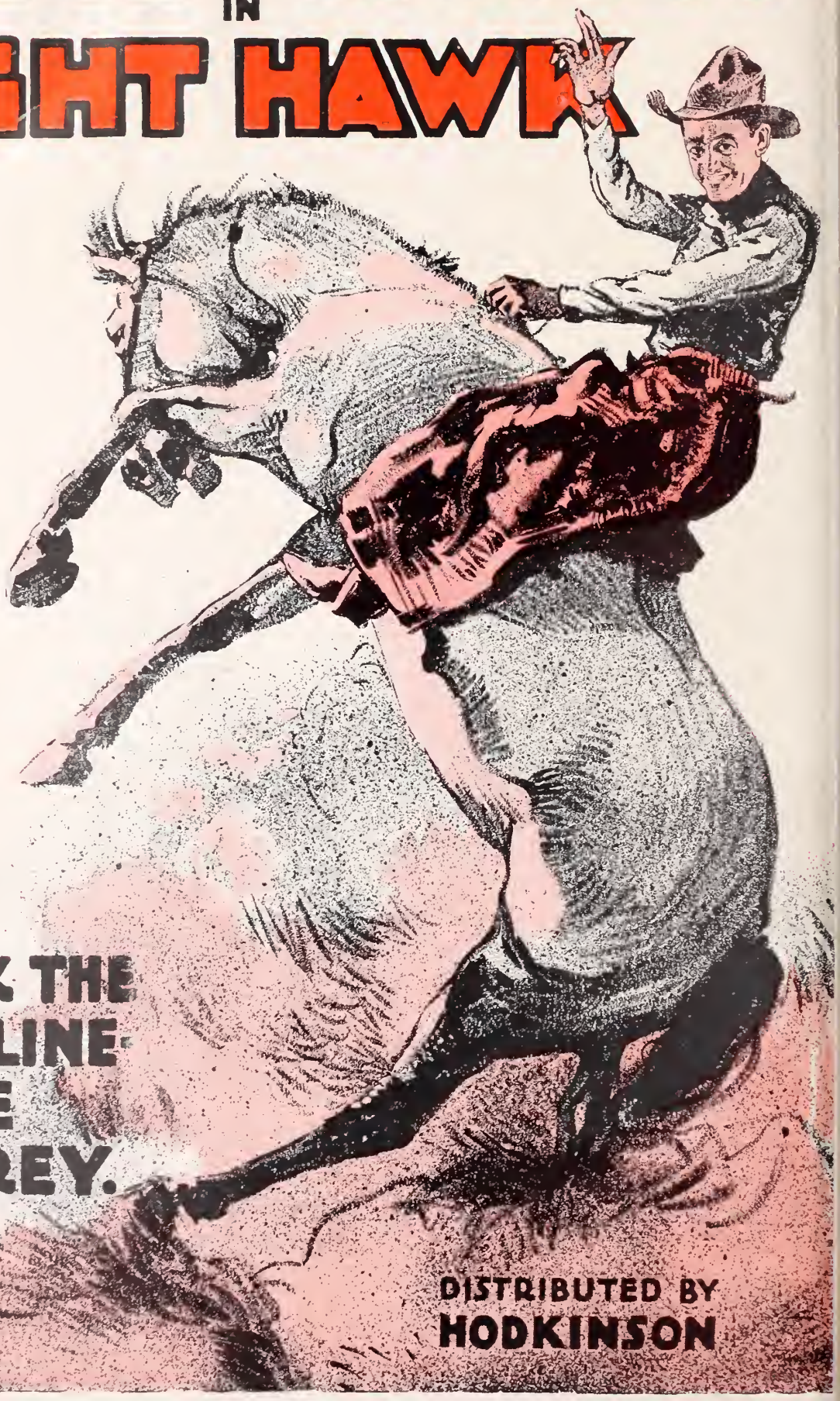

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